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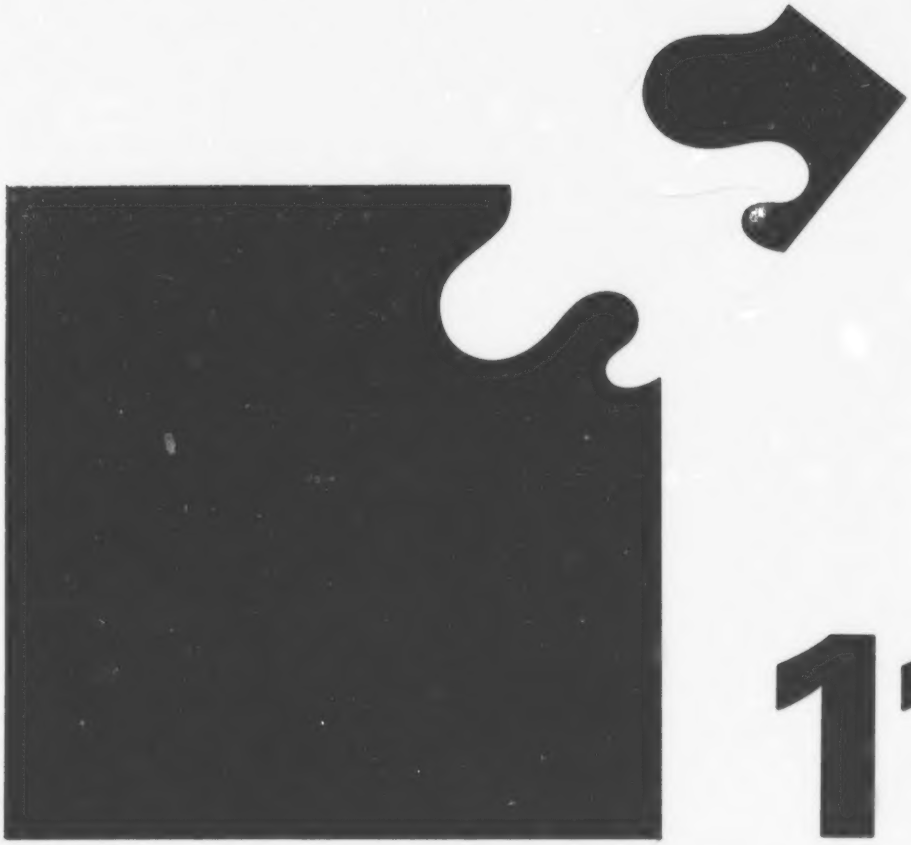

11d

HISTORY AND ARCHAEOLOGY/HISTOIRE ET ARCHEOLOGIE

11D

CLAY TOBACCO-PIPES, WITH PARTICULAR REFERENCE TO THE BRISTOL INDUSTRY

IAIN C. WALKER

NATIONAL HISTORIC PARKS
AND SITES BRANCH

PARKS CANADA

DEPARTMENT OF INDIAN
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DIRECTION DES PARCS ET DES
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Clay Tobacco-Pipes, with Particular Reference to the Bristol Industry

by Iain C. Walker

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Chapter 2 - Manufacturing Processes
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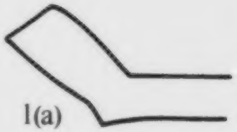
FIG 1a

Typology of English pipes (from Oswald 1961: 59 fig 1 and 61 fig 2).

Note: All pipe drawings are at a scale of 1.1 unless otherwise noted.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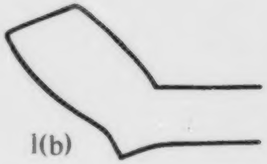
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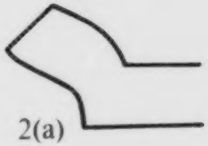
ca.1580-1630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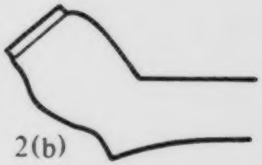
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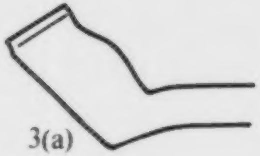
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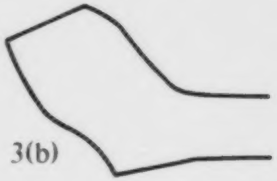
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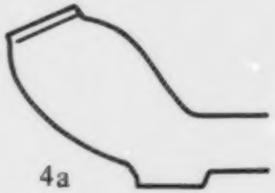
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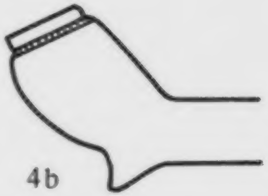
ca.1620-50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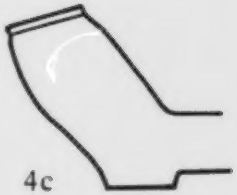
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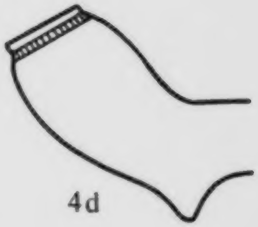
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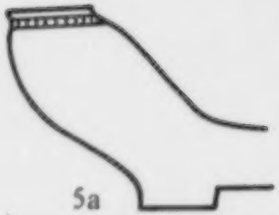
ca.1640-70

FIG 1b

Typology of English pipes (from Oswald 1961: 59 fig 1 and 61 fig 2) (continued).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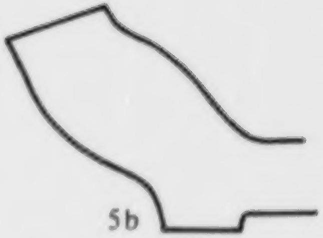
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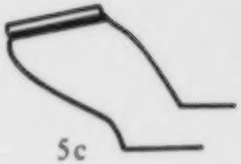
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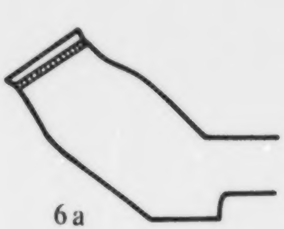
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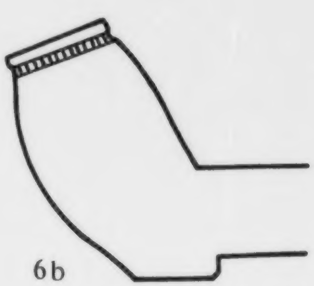
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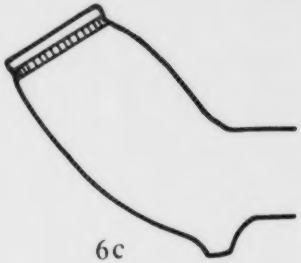
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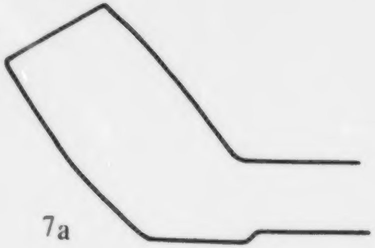
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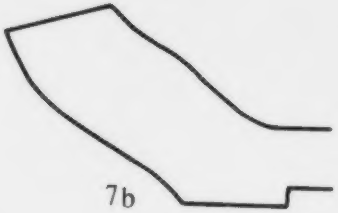
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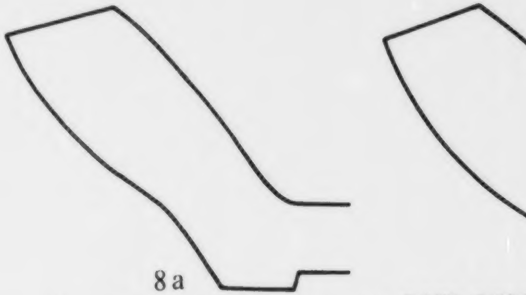
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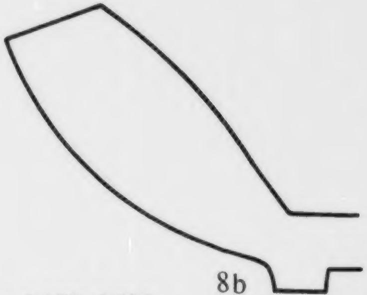
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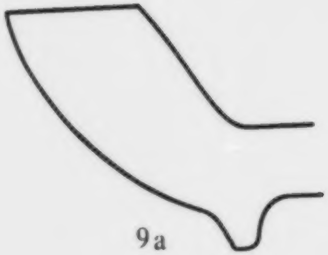
ca.1680-1720

FIG 1c

Typology of English pipes (from Oswald 1961: 59 fig 1 and 61 fig 2) (continued).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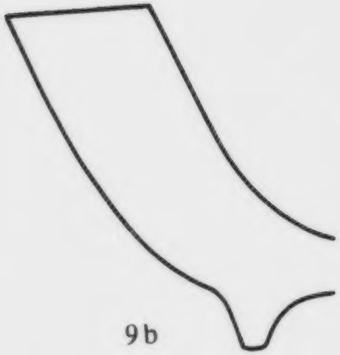
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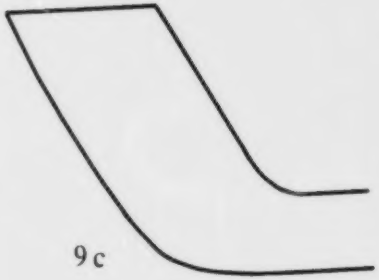
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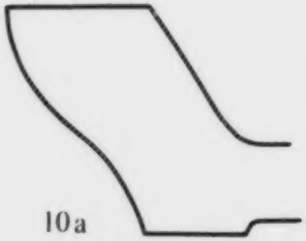
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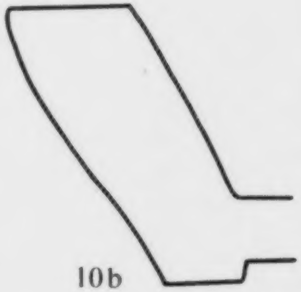
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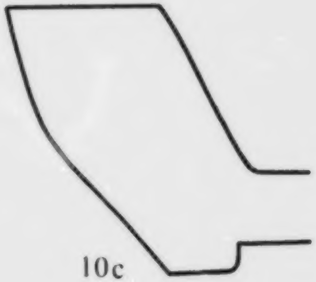
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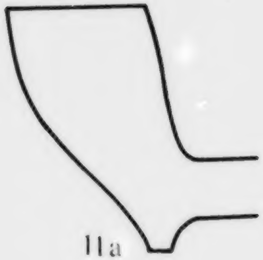
major part of C18

FIG 1d

Typology of English pipes (from Oswald 1961: 59 fig 1 and 61 fig 2) (continued).



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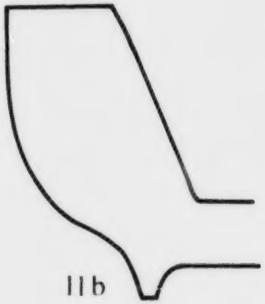

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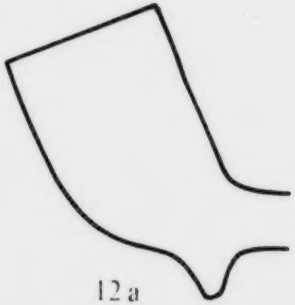
ca.1780-1850



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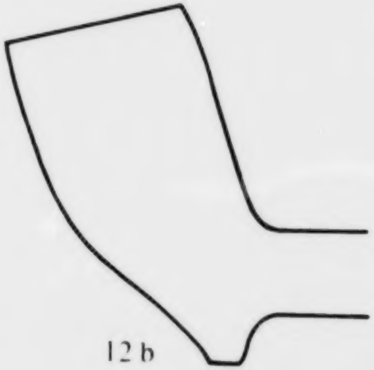

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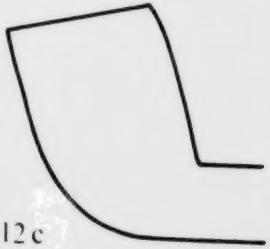

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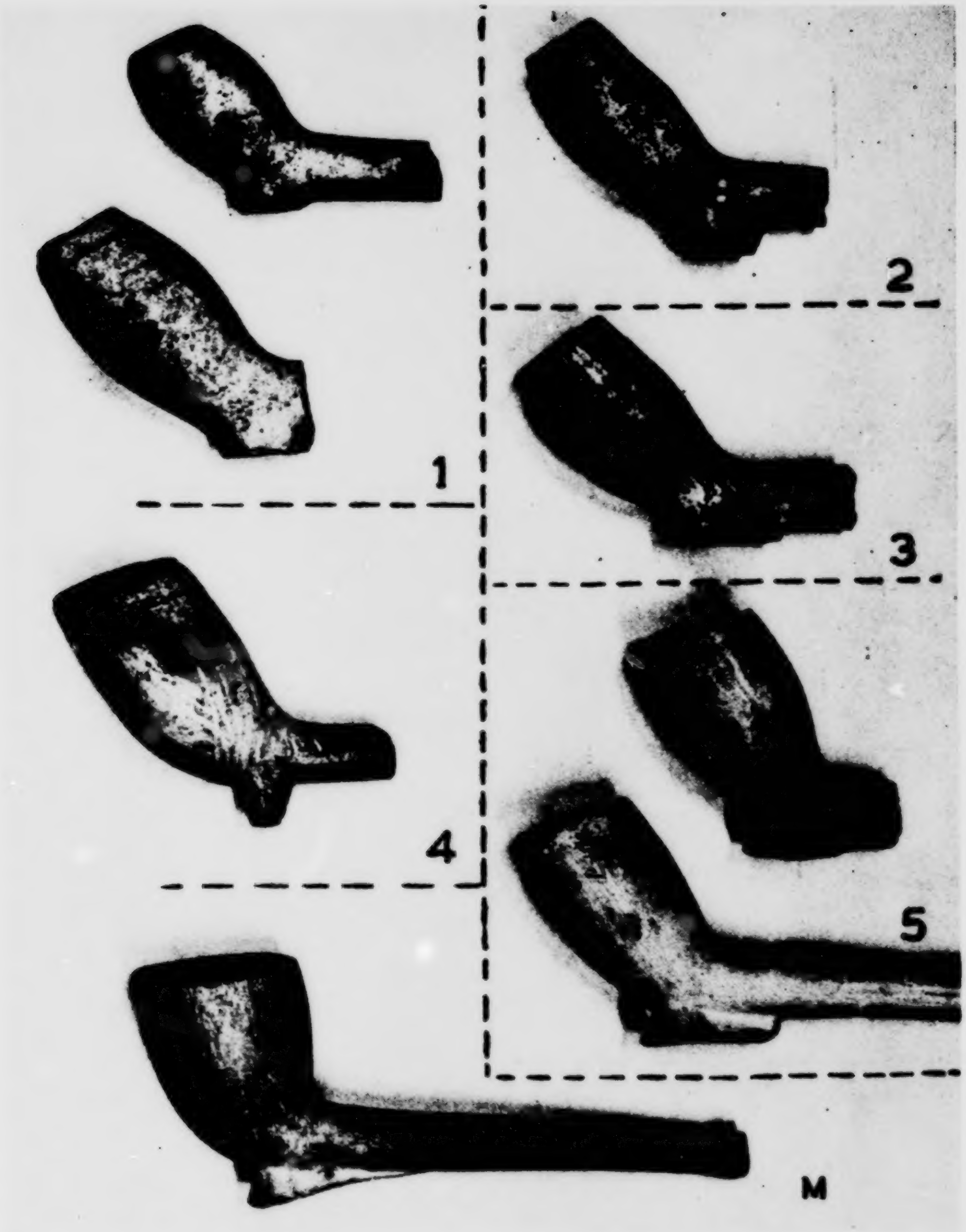
ca.1820-70

FIG 2

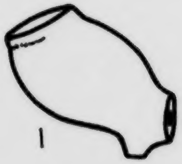
Typology of Broseley pipes (Oswald and James 1955a: 189; revised dating by Atkinson in Oswald 1970b: pl 201). M is a modern pipe. Scale 2:3.



Types of Broseley Pipes in the seventeenth century. (Dating by D. R. Atkinson)
1. *Top*. *c*. 1630–40. Small initials on base
1. *Below*. *c*. 1670–80. Circular or heart-shaped initials on base
2. *c*. 1660–80. Initials on base
3. *c*. 1670–90. Abbreviated name or initials on base
4. *c*. 1690–1720. Initials occasionally on base of spur
5. *c*. 1680–1720. Full names in square stamps

FIG 3a

Typology of pipes in Sussex (from Atkinson 1964a: plate facing p.73).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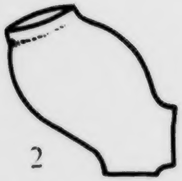
ca.1620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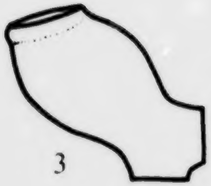
ca.1620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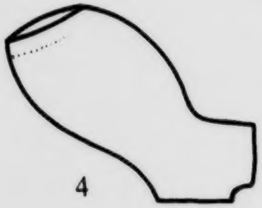
ca.1640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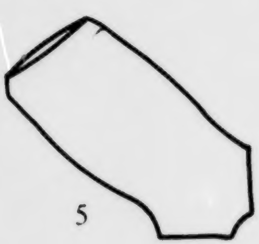
ca.1650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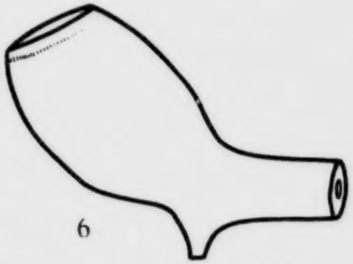
ca.1670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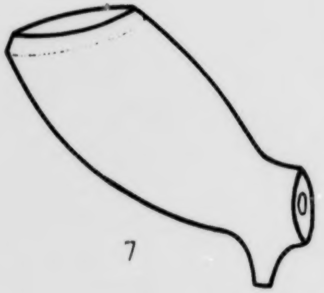
ca.1680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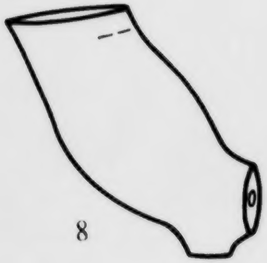
ca.1700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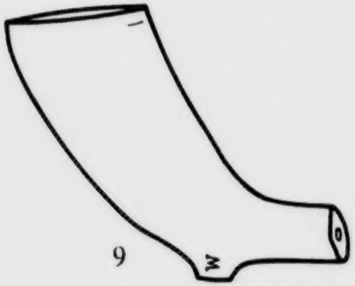
ca.1720



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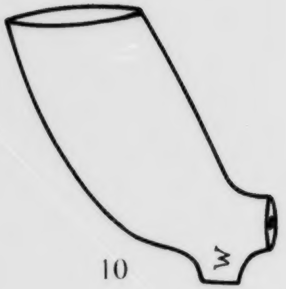
ca.1720-40

FIG 3b

Typology of pipes in Sussex (from Atkinson 1964a: plate facing p.73) (continued).



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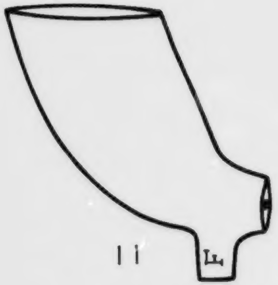
ca.1760



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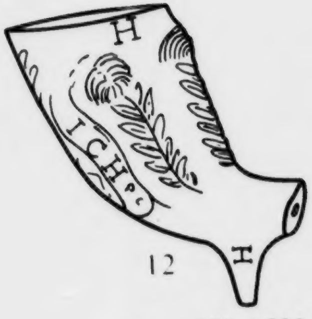
ca.1770-1800



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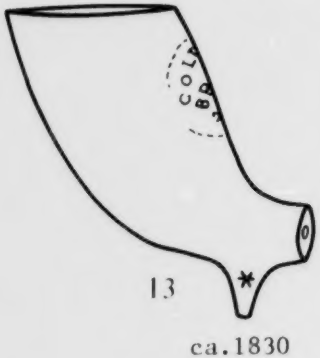
ca.1770-1800



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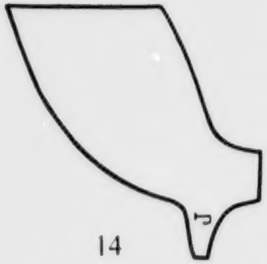
ca.1830



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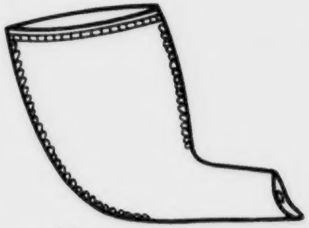
ca.1850



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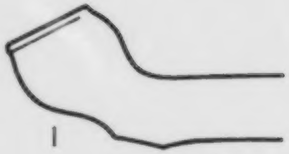
ca.1870

FIG 4a

Typology of pipes found in London (from Atkinson and Oswald 1969: 178 fig 1 and 180 fig 2).



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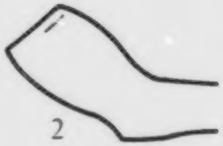

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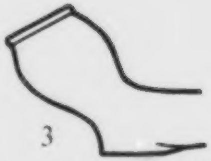

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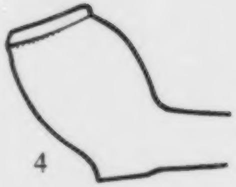

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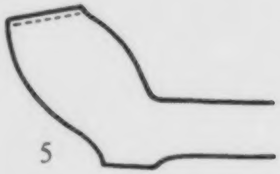
ca.1610-40



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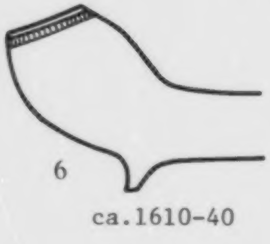

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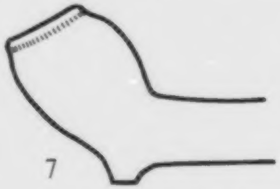

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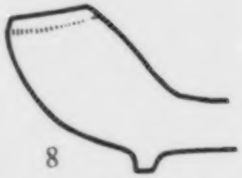

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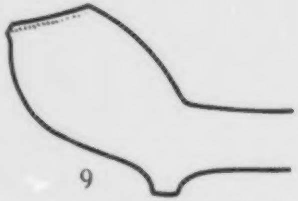
ca.1610-40



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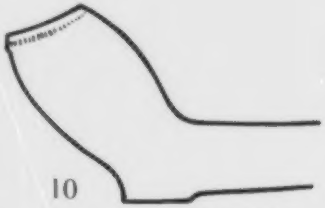
ca.1640-60



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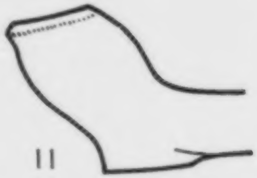

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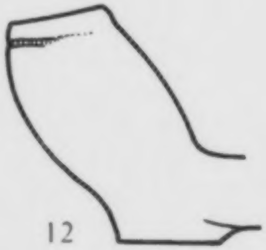

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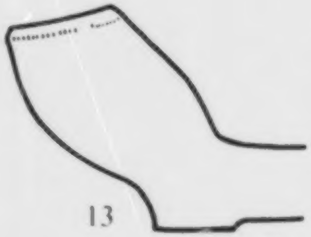

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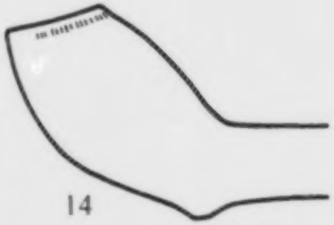

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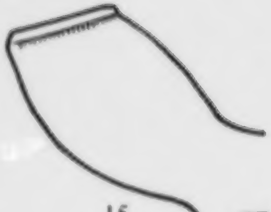
ca.1660-80

FIG 4b

Typology of pipes found in London (from Atkinson and Oswald 1969: 178 fig 1 and 180 fig 2) (continued).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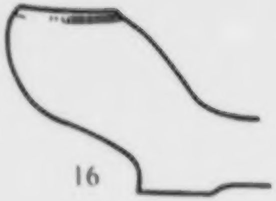
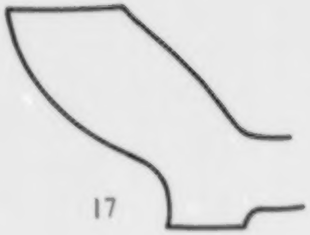
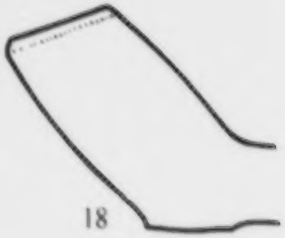
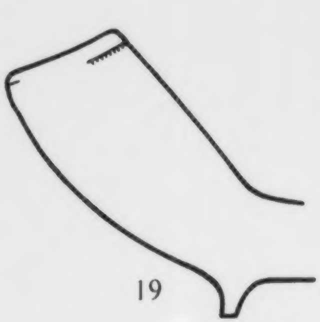
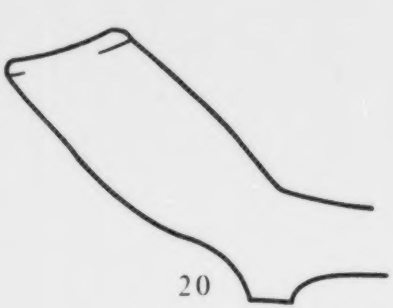
ca.1660-80

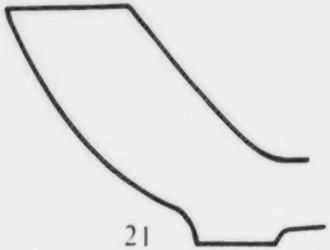

16

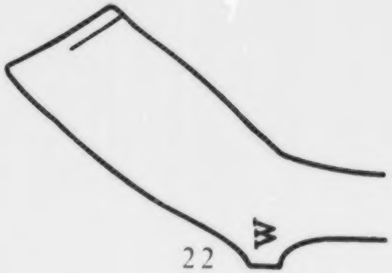

17


18
ca.1660-80

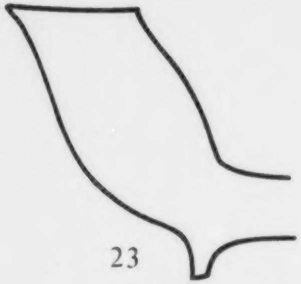

19
ca.1690-1710

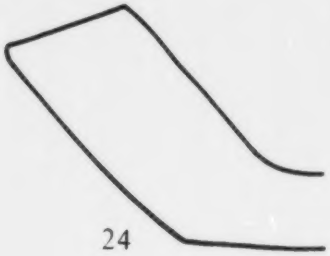

20
ca.1680-1710

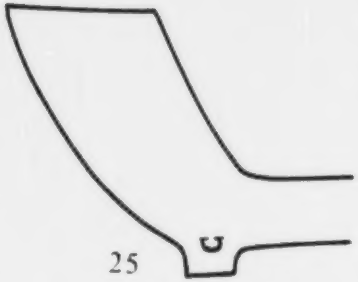

21
ca.1680-1710



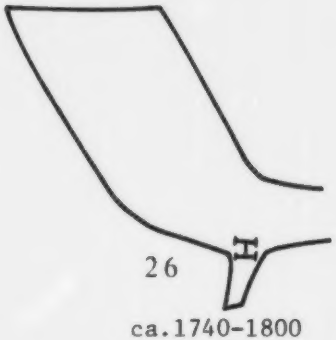
22
ca.1680-1710


23
ca.1690-1720


24
ca.1700-40



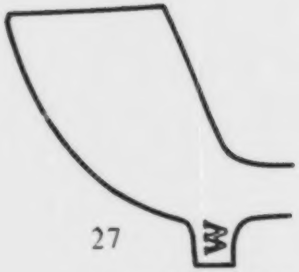
25
ca.1700-1770

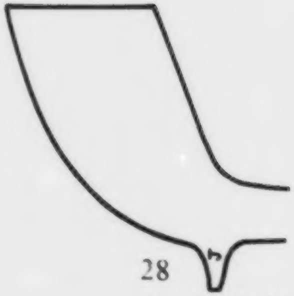


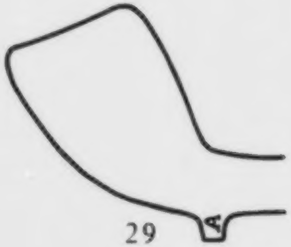
26
ca.1740-1800

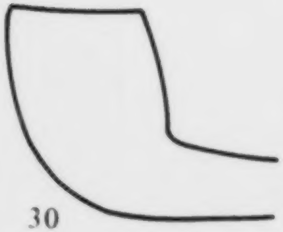
FIG 4c

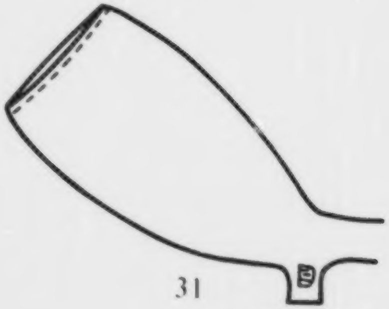
Typology of pipes found in London (from Atkinson and Oswald 1969: 178 fig 1 and 180 fig 2) (continued).

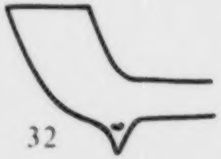

27
ca.1780-1820


28
ca.1820-40


29
ca.1840-80


30
ca.1850-1910


31
ca.1850-1910


32
ca.1840

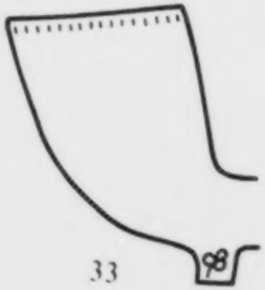
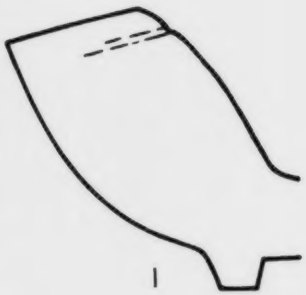
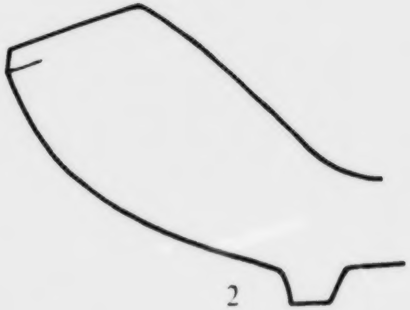
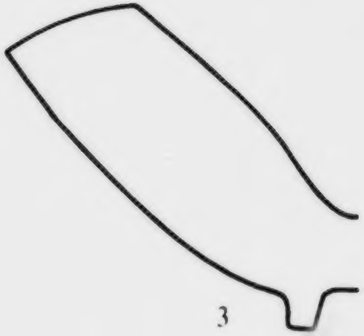

33
post-1840

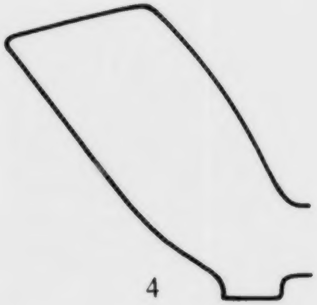
FIG 5a

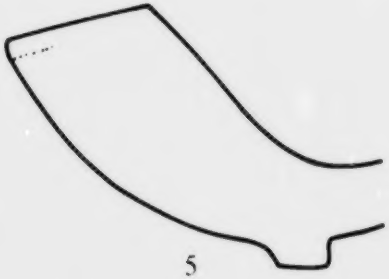
Typology of pipes produced in NE England (from Parsons 1964: 236 fig 1).


1
1650-80


2
1670-90


3
1680-90


4
1680-1720


5
1680-1720

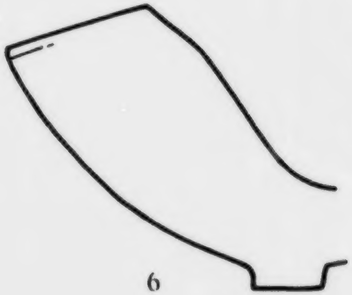
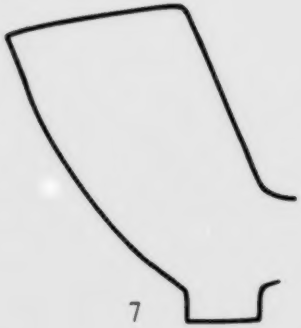
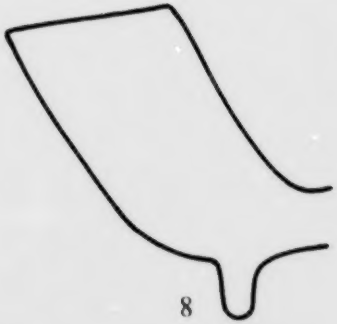

6
1680-1720

FIG 5b

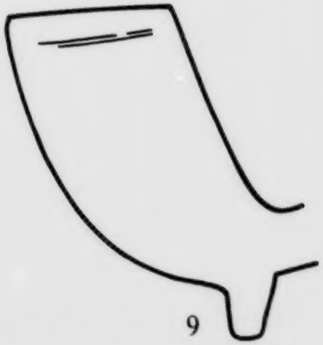
Typology of pipes produced in NE England (from Parsons 1964: 236 fig 1) (continued).


7

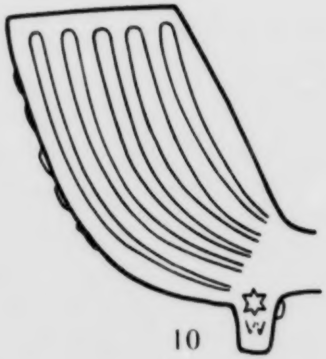
1710-50


8

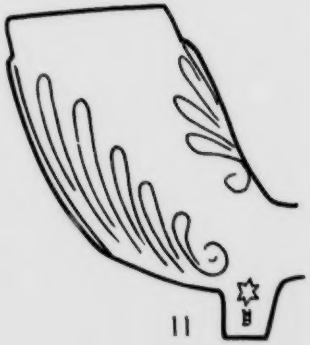
1700-80


9

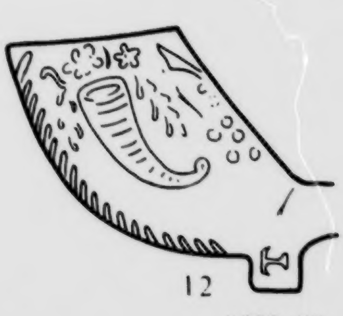
1700-80


10

1780-1840


11

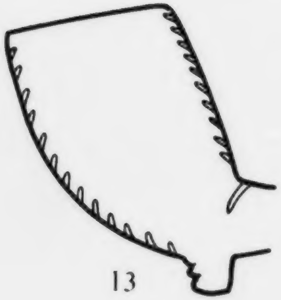
1780-1840


12

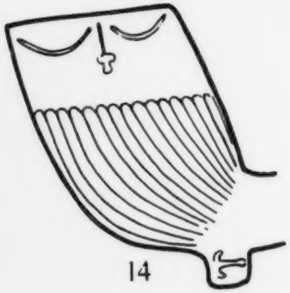
1800-50

FIG 5c

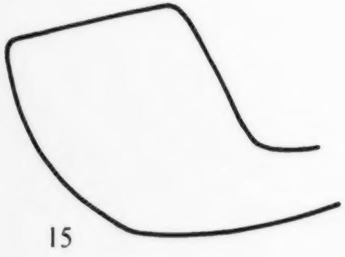
Typology of pipes produced in NE England (from Parsons 1964: 236 fig 1) (continued).
18,19 and 20 are York Bulbous types.


13

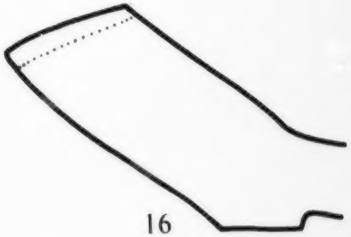
1820–60


14

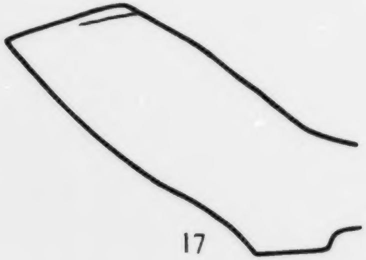
1820–60


15

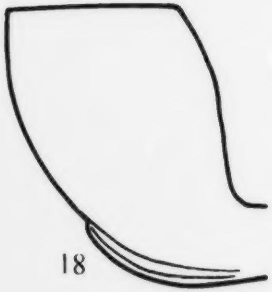
1840–


16

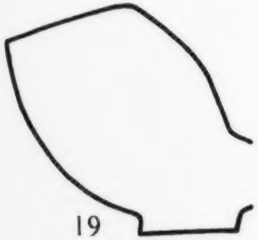
1680–1720


17

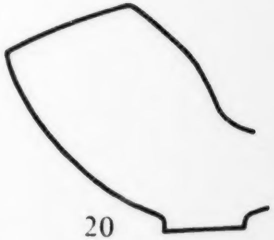
1690–1740


18

1840+


19

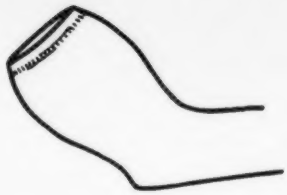
1650–90


20

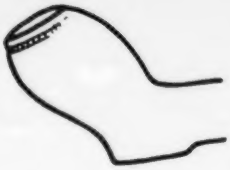
1650–90

FIG 6a-1

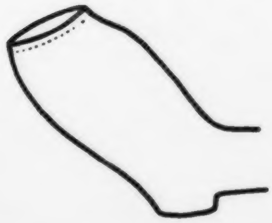
Typology of pipes, mostly English, found in Colonial and post-Colonial eastern United States (from I. Noël Hume 1963: 262 fig 105).



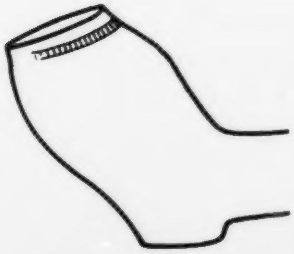
1580-1630



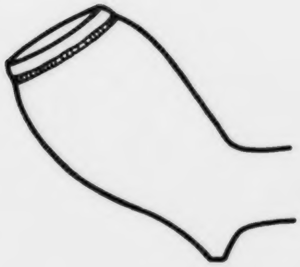
1600-40



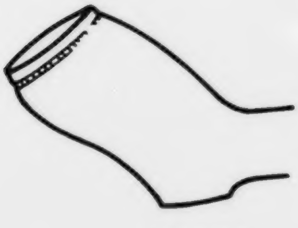
1630-70



1640-70



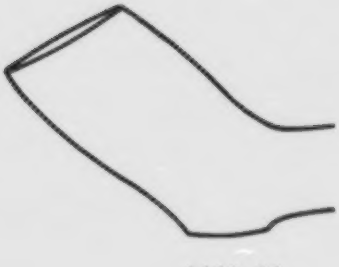
1650-80



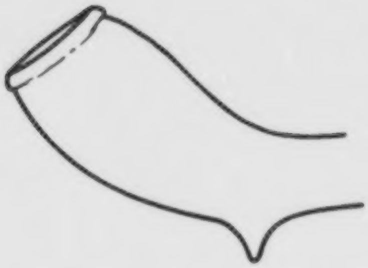
1650-80

FIG 6a-2

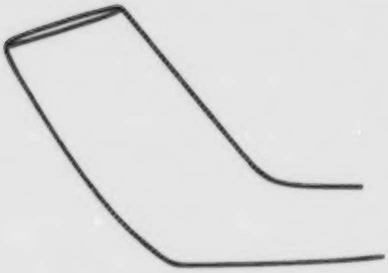
Typology of pipes, mostly English, found in Colonial and post-Colonial eastern United States (from I. Noël Hume 1963: 262 fig 105) (continued).



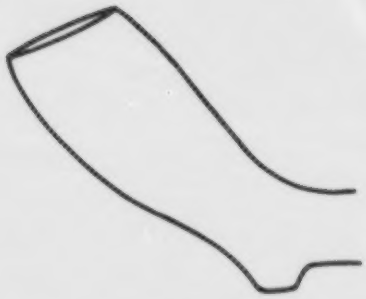
1660-90



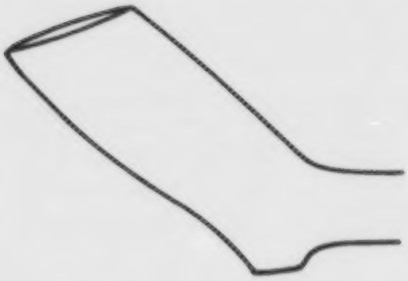
1660-90



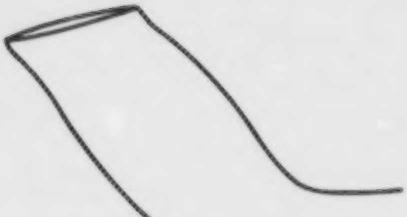
1690-1720



1680-1710



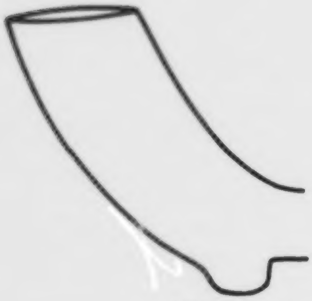
1680-1710



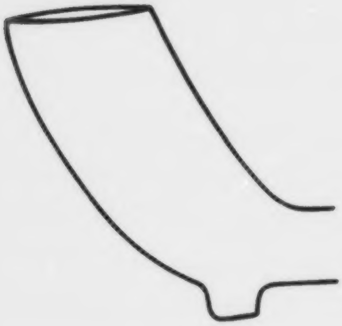
1680-1740

FIG 6a-3

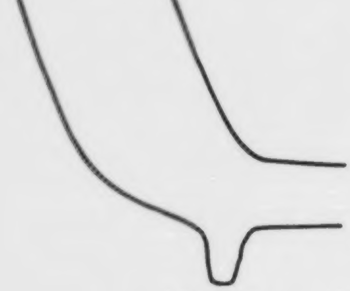
Typology of pipes, mostly English, found in Colonial and post-Colonial eastern United States (from I. Noël Hume 1963: 262 fig 105) (continued).



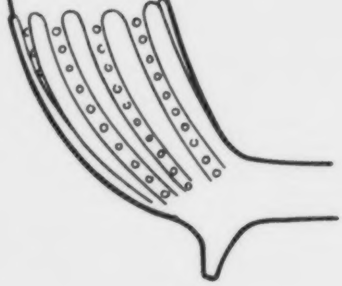
1700-30



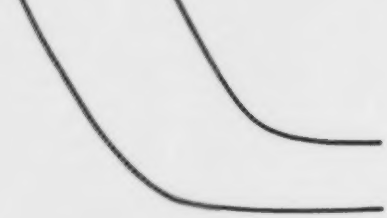
1720-80



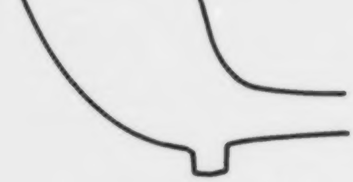
1720-80



1780-1820



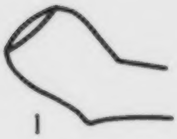
1720-80



1820-80

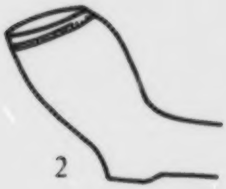
FIG 6b-1

Topology of pipes, mostly English, found in Colonial and post-Colonial eastern United States (from I. Noël Hume 1970c: 303 with corrections from author).



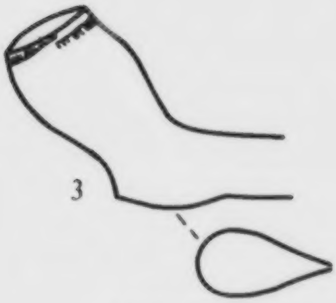
1

1580-1620



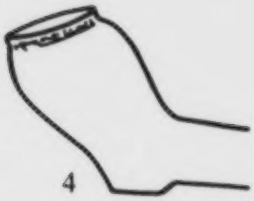
2

1600-40



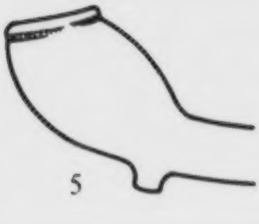
3

1610-40

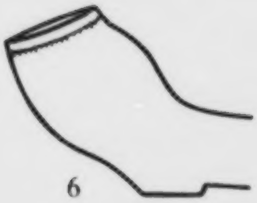


4

1620-60

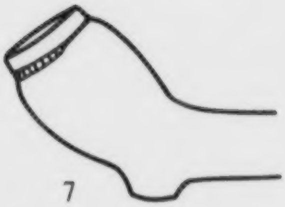


5

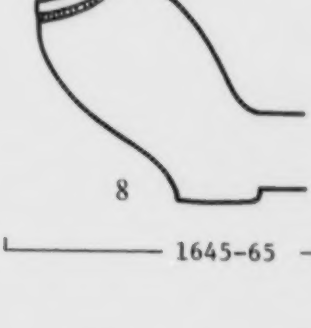


6

1620-60



7

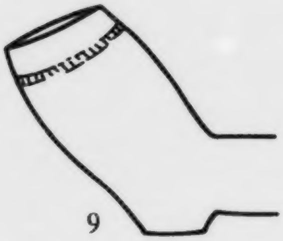


8

1645-65

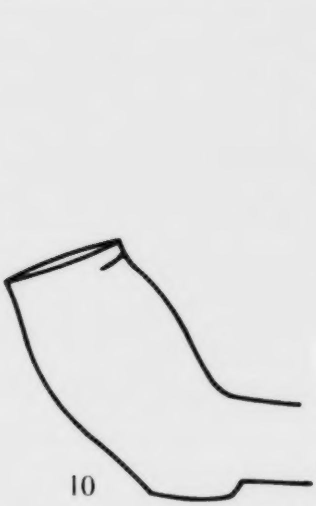
FIG 6b-2

Topology of pipes, mostly English, found in Colonial and post-Colonial eastern United States (from I. Noël Hume 1970c: 303 with corrections from author) (continued).



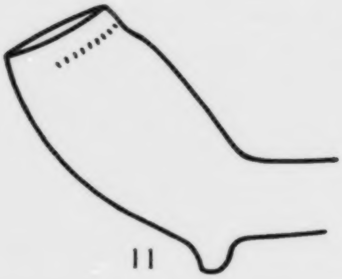
9

1645-65

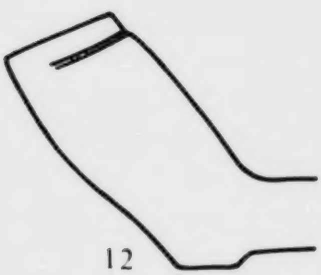


10

1650-80

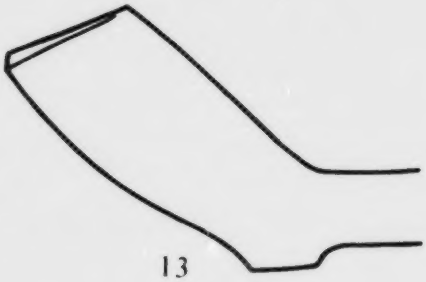


11

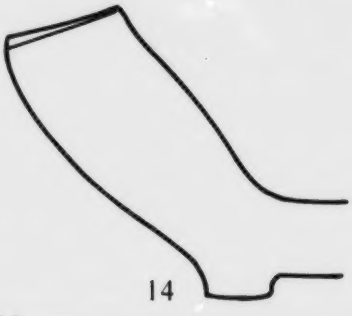


12

1650-80

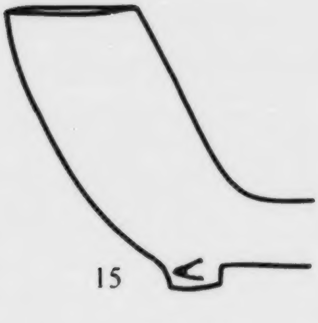


13



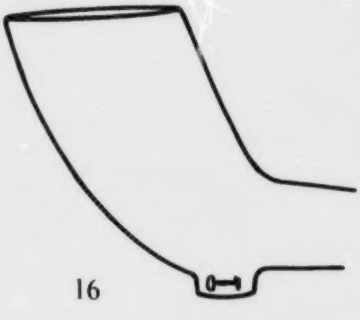
14

1680-1710



15

1700-70

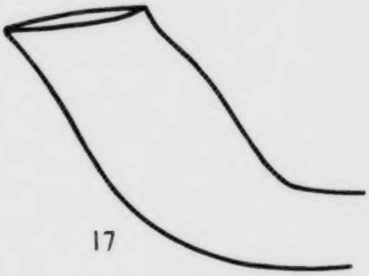


16

1730-90

FIG 6b-3

Typology of pipes, mostly English, found in Colonial and post-Colonial eastern United States (from I. Noël Hume 1970c: 303 with corrections from author) (continued).



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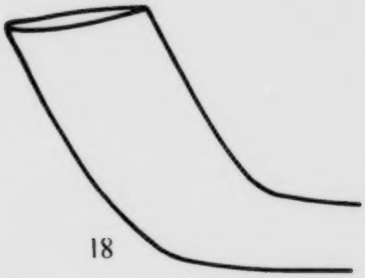
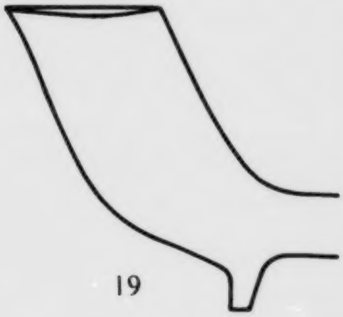
1680-1710



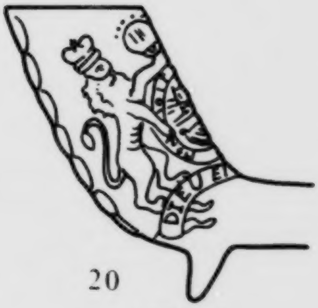
18

1720-1820



19

1690-1750



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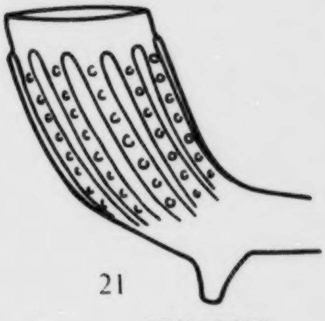
1730-70



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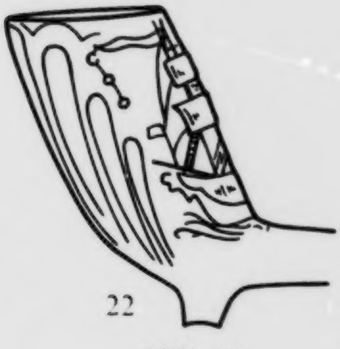
1780-1820



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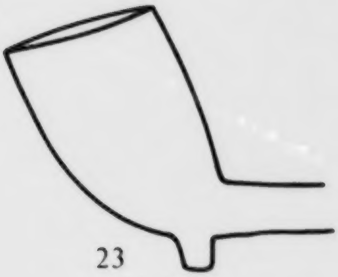
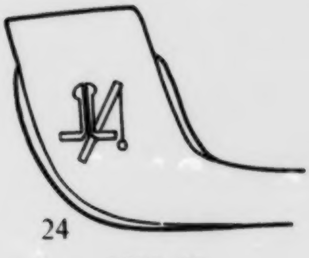
1800-30



23

1820-60



24

1830-60

FIG 7

Histogram indicating the change through time of bore-diameters of clay-pipe stems (from I. Noël Hume 1970c: 298 fig 96, after Harrington 1954: 5th page).

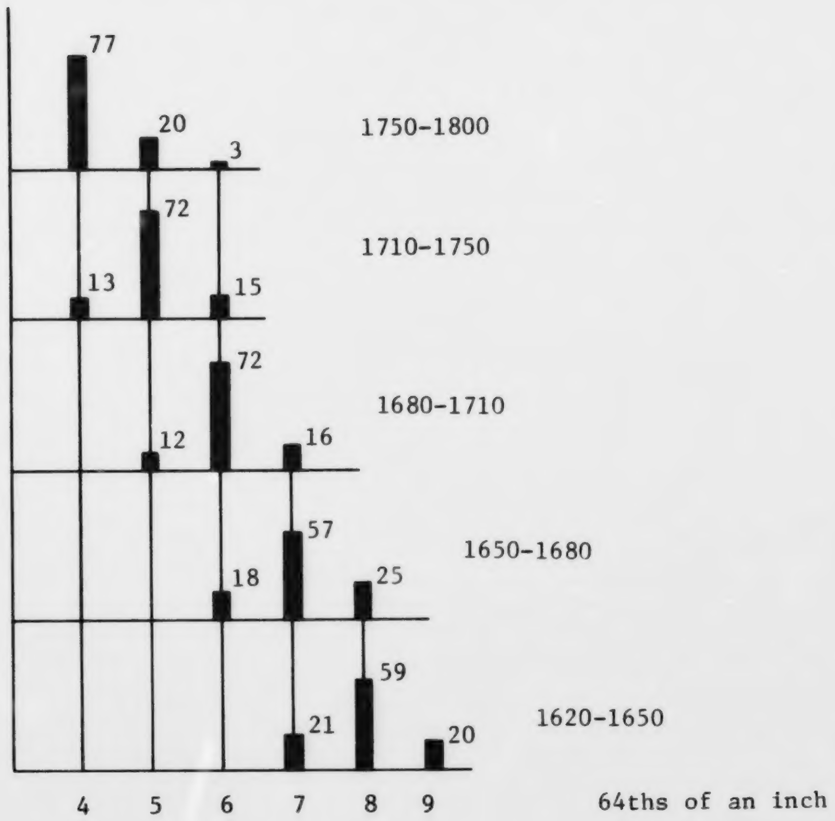

77
20
3
1750-1800
72
13
15
1710-1750
72
12
16
1680-1710
57
18
25
1650-1680
59
21
20
1620-1650
4
5
6
7
8
9
64ths of an inch

FIG 8

8a McDougall of Glasgow's Woodstock Pipe. The stem mark on the side shown here reads WOODSTOCK PIPE; the reverse side reads McDOUGALL preceded by the mould-number 50. The price for this pipe in 1900 was 8½d a gross (Anonymous 1900: 6) about average for the normal run of pipe-types listed (National Historic Parks and Sites Branch, Ottawa).

8b Illustration from undated catalogue of the American Clay Pipe Works of New York City (Anonymous n.d. (11): 15) showing three styles of Woodstock pipe produced by that firm: a Heavy Woodstock (centre), a Small Woodstock (2nd from btm), and a Large Woodstock (btm). Scale approx. 1:2.

8c Medium Woodstock brier pipe, model number 211 produced by Brigham Pipes Ltd of Toronto, Canada (National Historic Parks and Sites Branch, Ottawa).

CM
IN

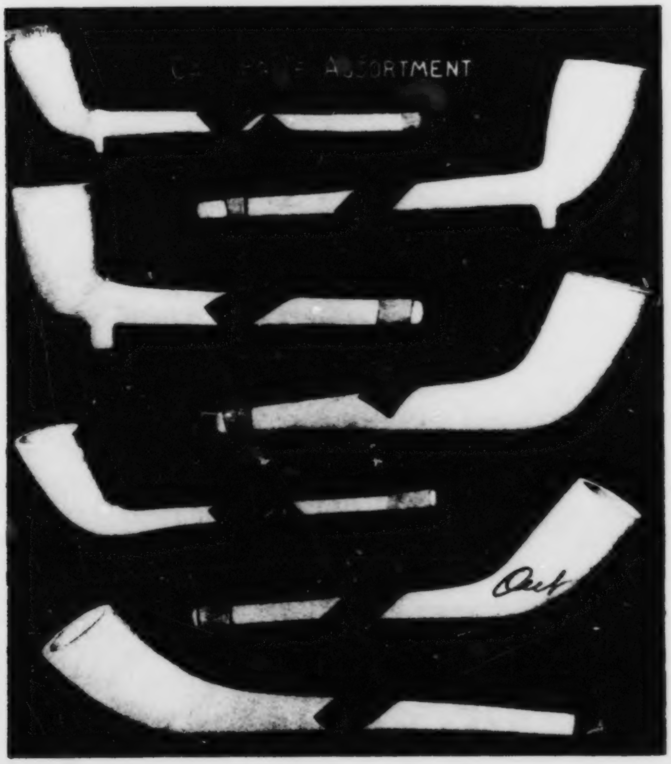
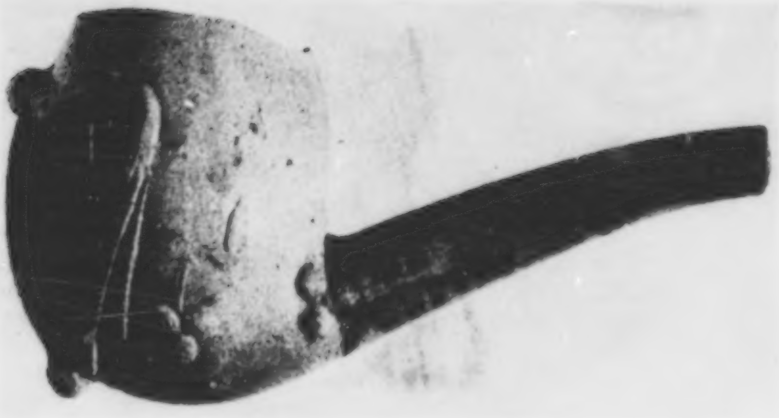

ASSORTMENT
Oct

FIG 9

White of Glasgow's "Bent Harp" pipe. The stem-mark on the side shown here reads W. WHITE preceded by the mould-number 68; the reverse side reads GLASGOW. The 1900 price-list of Scottish-made pipes (Anonymous 1900: 19) indicates this pipe cost 8½d a gross, about average for the normal run of pipe-types appearing in this price-list (National Historic Parks and Sites Branch, Ottawa).

FIG 10

Stem-fragment marked J 73 W. WHITE (the reverse reads GLASGOW). White's type 73 is identified in the 1900 price-list of Scottish-made pipes (Anonymous 1900: 19) as "Plain and Carved Cutties"; the letter preceding the number on this stem presumably refers to a variety within this type-number. In 1900 this pipe cost 7¼d a gross, the cheapest price for pipes listed (National Historic Parks and Sites Branch, Ottawa).



WHITE

FIG 11

Upper: pipe from Bristol in Blaise Castle Folk Museum, Bristol, probably datable to early in second half of C17. Bowl decorated with Tudor Roses. Scale 1:1.

Lower: virtually-complete Sir Walter Ralegh pipe, almost certainly Dutch, from Pritchard Collection, Blaise Castle Museum, Bristol. The date 1683 is visible on the stem below the decoration and crocodile's body; the word JONAS (the N and S retrograde) appears on the opposite side (City Museum, Bristol). Scale 1:1.

FIG 12

FIGS 12-15 are from Duhamel du Monceau's C18 treatise on pipemaking, *L'Art de faire les pipes à fumer le tabac*, and illustrate tools and processes used in the trade in northern France.)

a) *maillet de bois* - wooden mallet, for initial breaking-up of clay;
b) *mandes* or *mannes d'osier* - wicker baskets, which are cloth-lined and used for carrying clay;
c) *barreau* - bar, used to beat out clay on bench (see o) below);
d) *barreau* in cross-section;
e) *étampe* or *dame* - rammer, used in working clay in second of three tubs (see l)-n) below);
f) *louchet* or *palette* - spade-like tool used to work clay and move it from one tub to the next (see l)-n) below) during the pugging process;
g) *battoir* - club, used for beating clay in third tub and in working it into blocks;
h) *razette* - scraper, used for cleaning clay off the *étampe* or *dame* and from the bench.
i) *razette* in cross-section;
j) *écumette* - skimmer, used to clear impurities from surface of liquid clay in the first tub;
k) *brosse de crin* - horsehair brush, used to sweep bench before beating out the clay;
l),m), and n) tubs used to work clay in: clay is soaked in first one and impurities removed with the *écumette*, mixed with the *scraabes* (spew) and worked with the *louchet* or *palette* and the *étampe* or *dame* in the second, and beaten with the *battoir* (the process being known as to *scaabter*) in the third;
o) bench used for beating out clay from the third tub with the *barreau*;
p) *piqueron* - cylinder of wood with conical ends at Tournai (modern Belgium) used instead of the *battoir* (Duhamel du Monceau 1771: pl V).

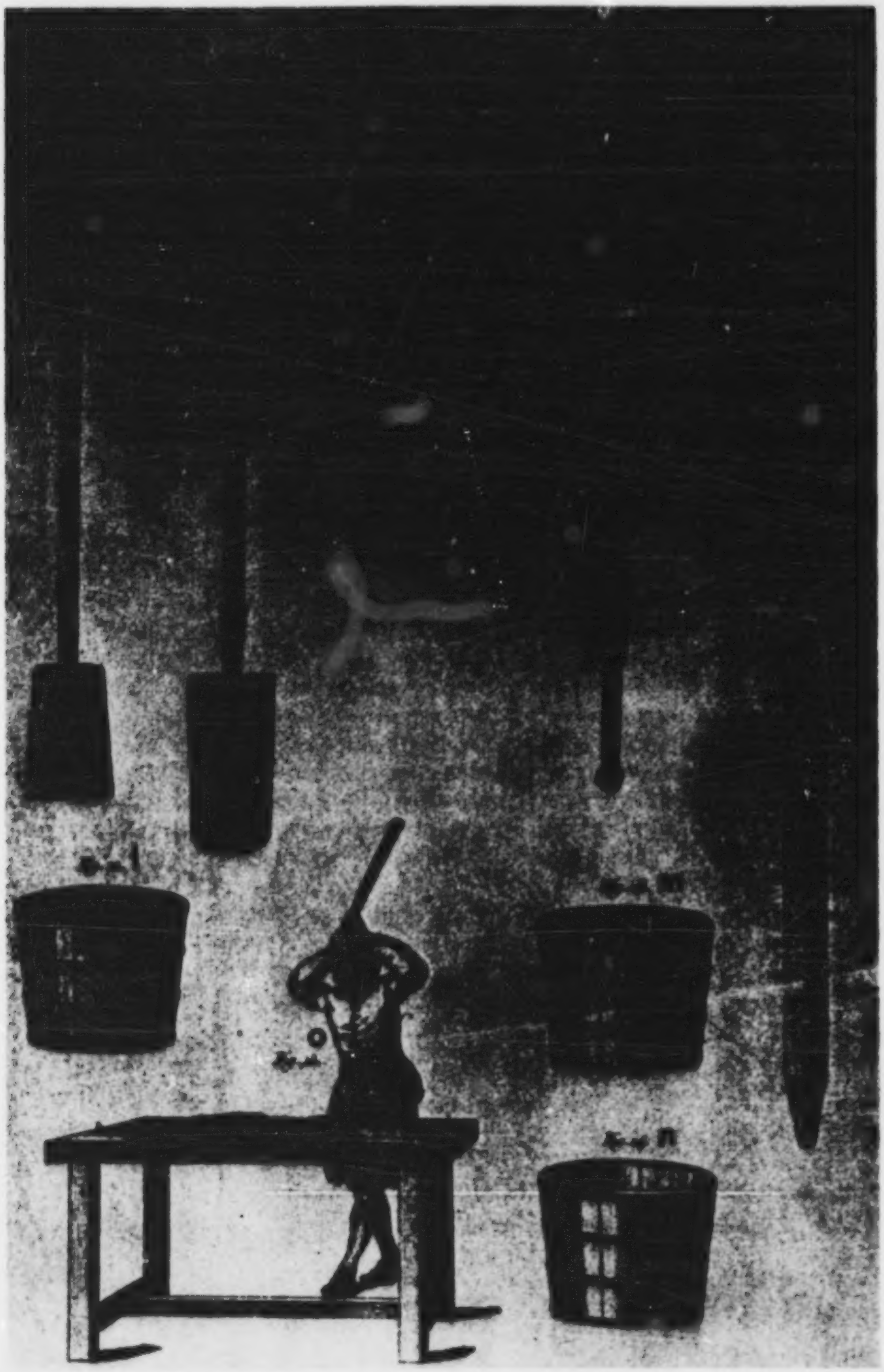


FIG 13

a) block of prepared clay, weighing 80-100 lb, from which the rouleur made the rolls;
b) rouleau - roll;
c) pipemaker's dozen of 15 rolls stacked pyramid-fashion in layers of 6, 5, and 4;
d) wired roll ready for placing in mould;
e) broche de fer - wire (literally, iron wire);
f) wired roll in mould;
g) moule - mould, made of copper;
h) workbench with chest attached holding wired pipe with stopper in mould mouth;
i) the chest, comprising a base and two sides of heavy cast-iron with two plates placed inside, one of polished iron and the other of wood;
j) side-view of the chest attached to the bench and holding mould - the chest is closed by the threaded handle on right (shown also immediately below, labelled "H") which fits into the socket "I", also shown below, which is attached to the inside of one of the chest sides;
k) étampeux - stopper, inserted into bowl mouth by hand and turned to form the bowl, the mouleur (moulder) having first spread clay from the roll as it lies in the mould round the bowl sides of the mould;
l) moulded pipe after removal from mould, still with the wire in it;
m) estriqueux - trimmer, a specialized tool comprising a handle with a hook ("R" in illustration) for trimming and smoothing the moulded pipe, a curved point ("T" in the illustration) for removing the dottle or pep inside the bowl left by the wire's coming through the stem and into the bowl, and set on an arm obliquely to the handle a copper blade ("P" in illustration) to trim off excess clay on the stem;
n) pipes set out to stove after the moulding and trimming outlined above have been finished;
o) bouton -button, made of copper or horn, set over bowl mouth and turned to smooth off bowl lip;
p) pipes set out for further stoving after additional trimming with a knife and with the button;
q) described in text as screws and nuts used to close the chest firmly - where precisely they fit in j) is not clear, though they look like the screw shown holding chest to bench in that illustration (Duhamel du Monceau 1771: pl. V1).

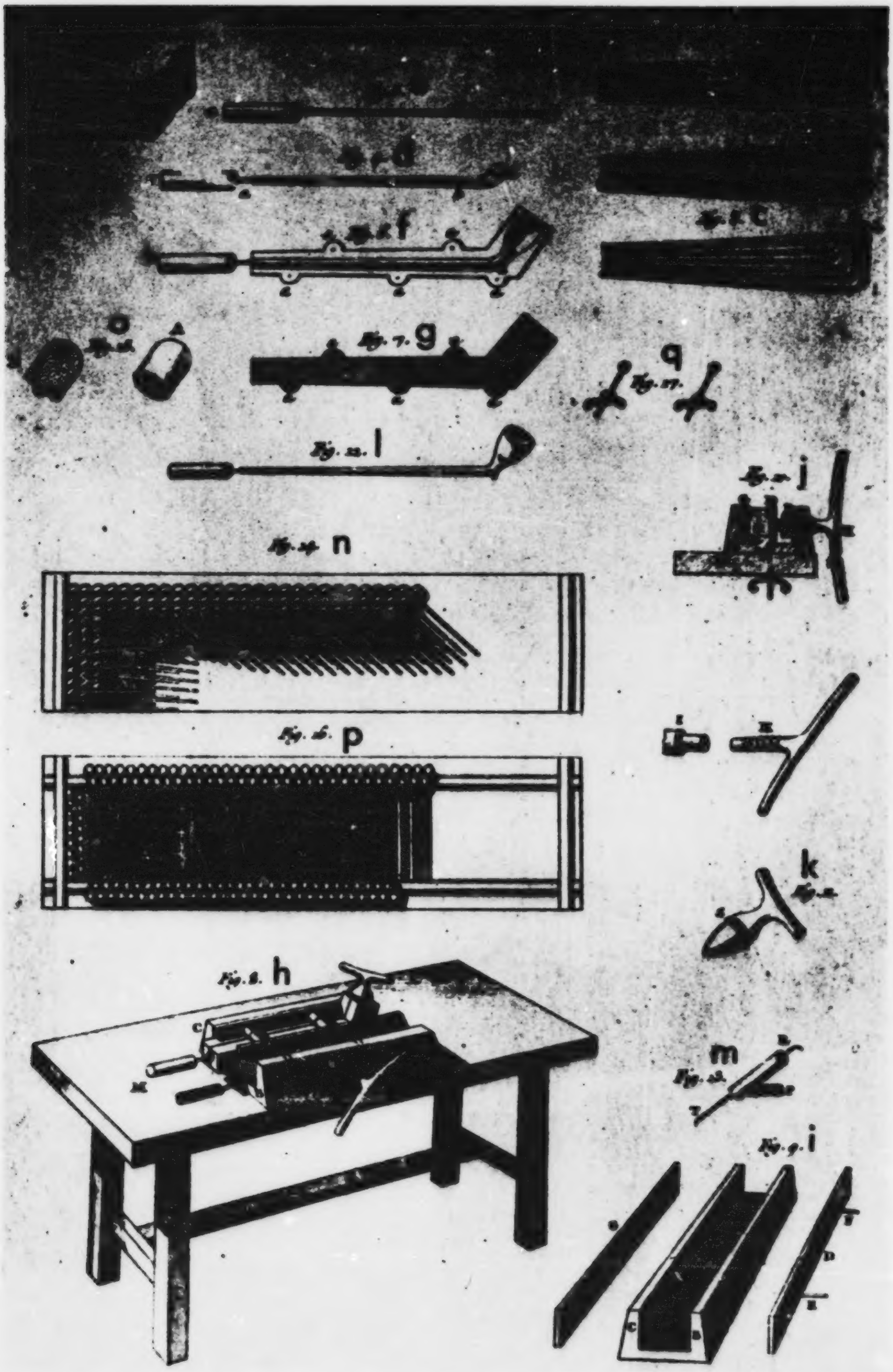

d
c
f
o
Fig. 7. g
q
l
j
n
p
k
Fig. 8. h
m
Fig. 9. i

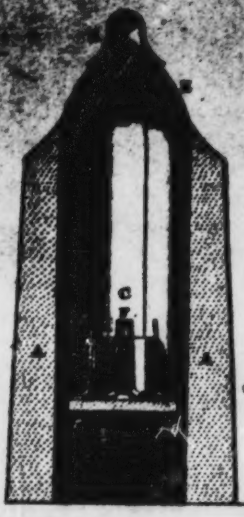
FIG 14

r) vertical cross-section of muffle-kiln of the type used for pipe-making at Rouen. The pipes were stacked almost vertically round a chandelier or fuseau ("F" in the illustration), a hollow clay tube with grooves on it to hold the stems which were fitted over a vertical iron shaft; several of these chandeliers were placed thus one above the other. The first three or four tiers of pipes were stacked bowls down, the next three or four stems down, and so on alternately. The pipes were held in place by boisseaux (literally, bushels), bottomless saggars which were stacked up round the chandelier (one is shown but not designated by letter in the illustration);

s) horizontal half-cross-section of the above kiln, showing the heat ducts in the wall adjacent to the muffle, in which latter is shown part of a boisseau;

w) vertical cross-section of a large up-draught kiln used for firing pipes. The pipes were stacked round a chandelier as in the description above similarly encased in boisseaux ("G1" and "G2" in the illustration). This particular type of kiln could hold nine staunches of saggars (see FIG 15, v);

y) exterior view of same kiln as in w above (Duhamel du Monceau 1771: pl X1).



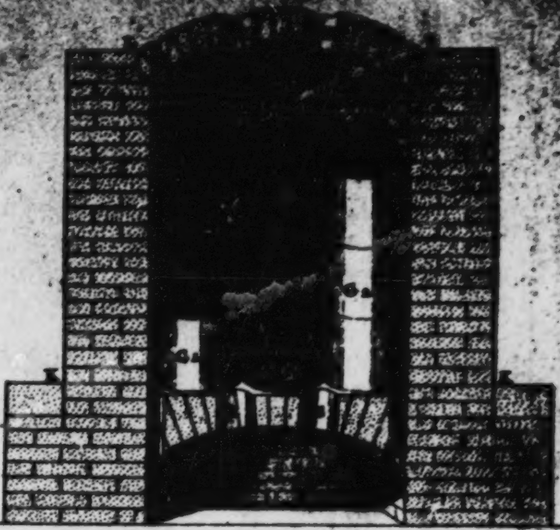


Fig. 22. S

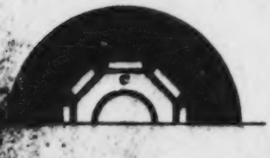


Fig. 23. Y

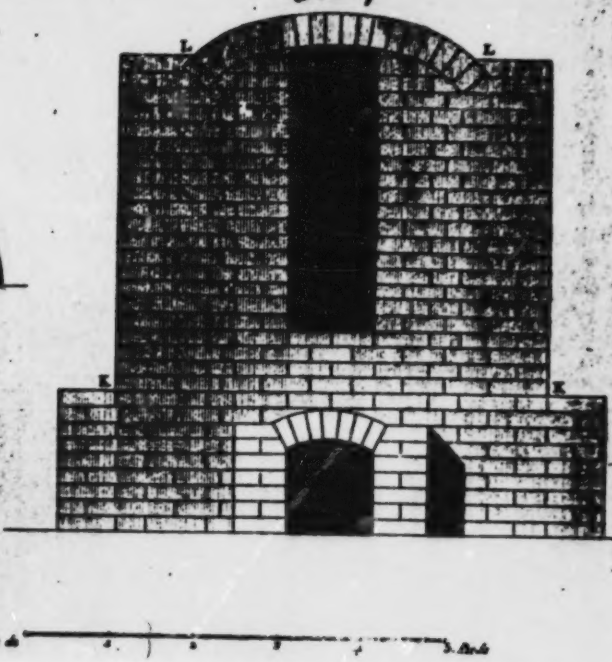

L
L
K
K
Echelle de
2
0
3
4
5. Pieds

FIG 15

t) exterior view of muffle-kiln shown in FIG 14, r;
u) horizontal cross-section of same kiln as above, taken through the firebox at the base;
v) horizontal cross-section through kiln shown in FIG 14, w and y, showing arrangements of staunches of saggars;
x) horizontal cross-section of same kiln, taken through firebox at base (Duhamel du Monceau 1771: pl X).

Fig. 18. T

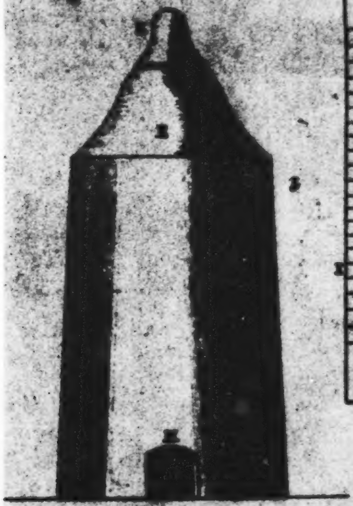
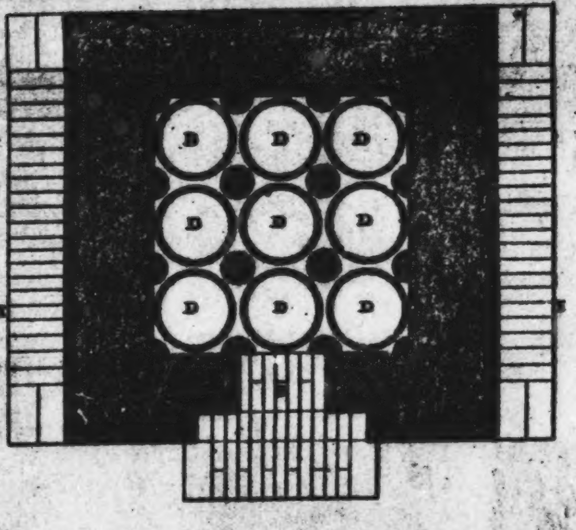


Fig. 20. V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D
D
D
D
D
D
E
E

Fig. 19. U

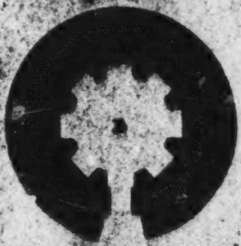
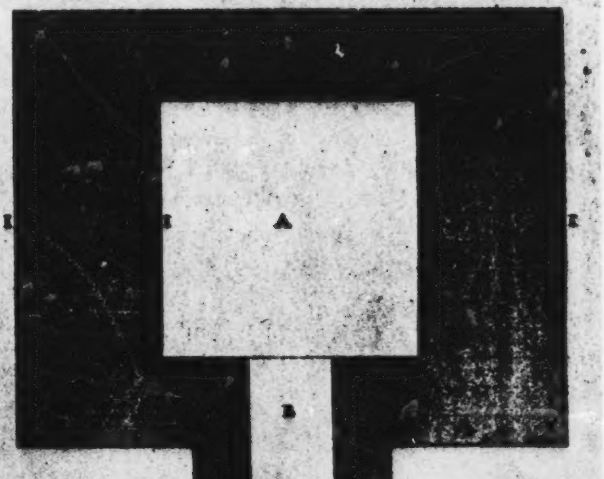


Fig. 22. X



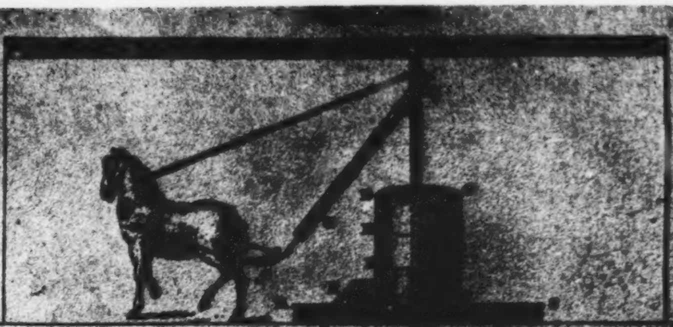
Echelle de 1 2 3 4 5 6 Pieds

FIG 16

(FIGS 16-18 are from Duhamel du Monceau's C18 treatise on pipemaking *L'Art de faire les pipes â fumer le tabac*, and illustrate tools and processes used in the trade in The Netherlands.)

a),b), and c) horse-driven pug mill used to prepare the clay;
d) roll (*rol*)*;
e) bunch of two dozen rolls stacked pyramid fashion in layers of 9, 8, and 7 (*bosje rollen*);
f) wire (*weijer*);
g) wooden tray attached to workbench to hold the roll while it was being wired (*gootje*) - the illustration also shows the chest (*schroef*) in section (Duhamel du Moneau 1771: pl VII).

* Duhamel du Monceau wrote in French, and while giving French technical terms in his account of pipemaking in France (cf FIGS 12-15) did not attempt to give Dutch technical terms when describing pipemaking in The Netherlands. The Dutch terms given here in brackets are taken from this writer's account of modern Dutch pipemaking (cf FIGS 21-41).



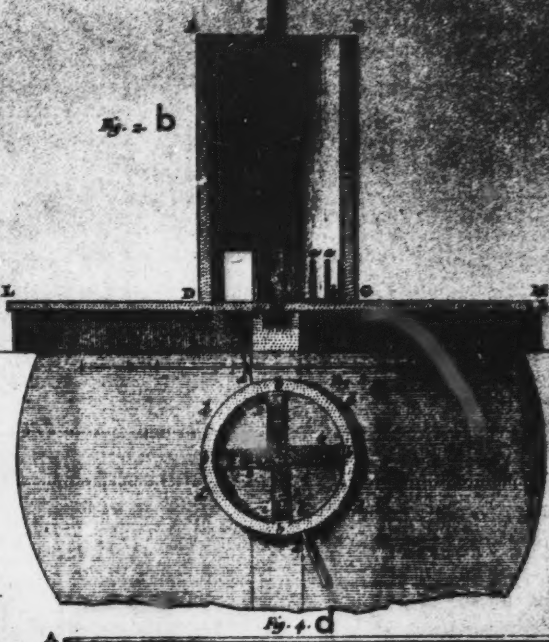


Fig. 2. b

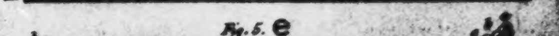


Fig. 4. d

Fig. 5. e

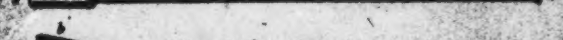


Fig. 6. f

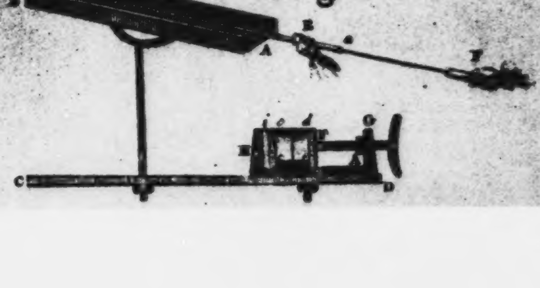


Fig. 7. g
b
B
E
A
F
i c d
G
C
D

FIG 17

h) wired roll ready to be put in mould;
i) mould (vorm)*, of brass;
j) workbench with the chest attached;
k) chest (schroef), of the same form as that described used in France (FIG 13,i) except that several sheets of cardboard were placed between the wooden plate and the side of the chest-this was said to prolong the life of the mould, presumably by absorbing some of the shock of the closing of the vice.
l) stopper (stopper) used to make the bowl in the same manner as in France (cf FIG 13, k);
m) specialized tool used by the Dutch to trim their pipes, comprising a wooden handle with a wire hook at one end to trim the stem and a blade set in the side to cut off the end of the stem (schenkertje);
n) knife used in trimming - this comprised a handle with a hook at one end ("D" in the illustration) to remove the dottle or pep from the bowl and a blade at the other end with a semicircular notch on one side to further trim the stem and a serrated edge on the back to make the denticulation round the rim of the bowl.
o) moulded pipes laid out to stove on a tray;
p) button (botter) used to finish off rim of bowl;
q) trimmed pipes laid out to stove on a tray (Duhamel du Monceau 1771: pl. VIII).

*see footnote to FIG 16.

Fig. 8. h

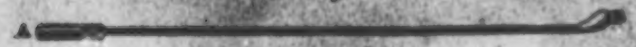


Fig. 9. i

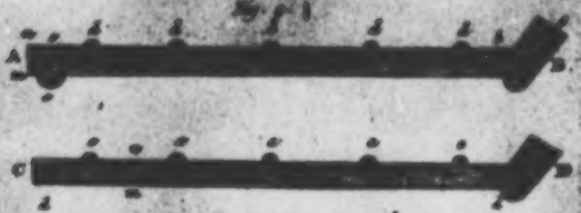


Fig. 10. j

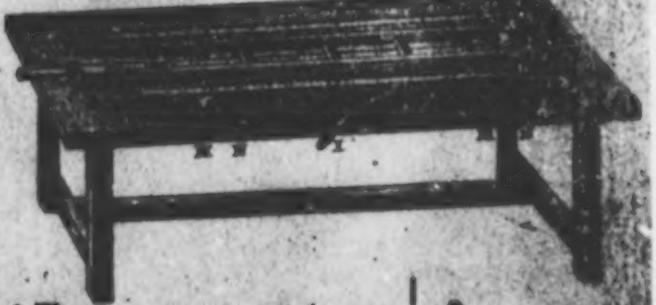


Fig. 11. k

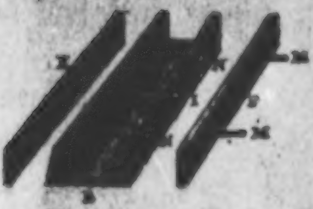


Fig. 12. l

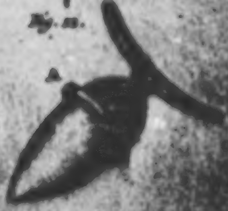


Fig. 13. m

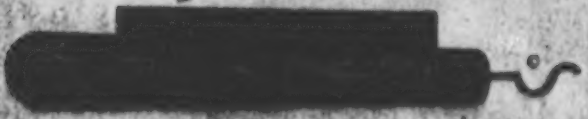


Fig. 14. n

Fig. 15. o

Fig. 16. p

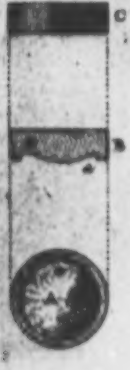


Fig. 17. q

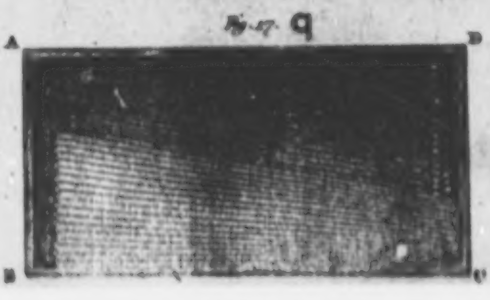


FIG 18

r) smoother (smoier)*, used to polish the bowl;
s) another type of smoother, used to polish the stem - the three differently-sized grooved were to work the various thicknesses of the stem, which in Dutch pipes tapered slightly towards the mouthpieces, this tapering being formed by the mould;
t) handled blade with the maker's name and that of Gouda on the faces and a serrated edge with which to put the denticulation round the stem betweem the names;
u) stamp used to place the maker's mark on the pipe heel;
v) polishing tool (glaaspin - literally, glazing-pin, referred to in a 1750 source as glaas-steen - literally, glazing-stone) - a well-polished pebble, often an agate or flint, shaped into a cone and attached to a wooden handle by a copper ferrule, used to stroke-burnish the pipe bowl (for result see FIG 154 btm centre);
w) saggar (pijpenpot) - elaborate form used at Gouda, the body of the vessel being on three feet and there being a conical cap;
x) vertical section through the above saggar showing the trompette (literally, trumpet), a hollow clay tube with slits in its sides set upright in the saggar into which ground up fired pipeclay (gruis, spelled gruys in 1750 reference) was poured so as to build up round and support the pipes which were to be fired and which were stacked bowl down in the saggar, their stems resting in grooves on the upper part of the trompette;
y) the trompette, showing the slits in the sides through which the ground-up fired pipeclay passed and the grooves on the upper part to hold the stems of the stacked pipes;
dd) exterior profile of kiln used at Gouda to fire pipes - the central opening permits entry into the kiln, the small opening beneath it is one of the three such openings (see ff) below) which are draught holes and serve as access for loading the peat into the circular and cross-shaped passages in the firing-chamber and for lighting the fuel;
ee) vertical cross-section through kiln described above, showing saggars stacked up inside, the flues on the floor, and the air-vents in the kiln sides and roof;
ff) horizontal cross-section of kiln through the firing chamber, showing flues (see description in dd) above);
gg) horizontal cross-section through kiln chamber, showing vents in floor (Duhamel du Monceau 1771: pl IX).

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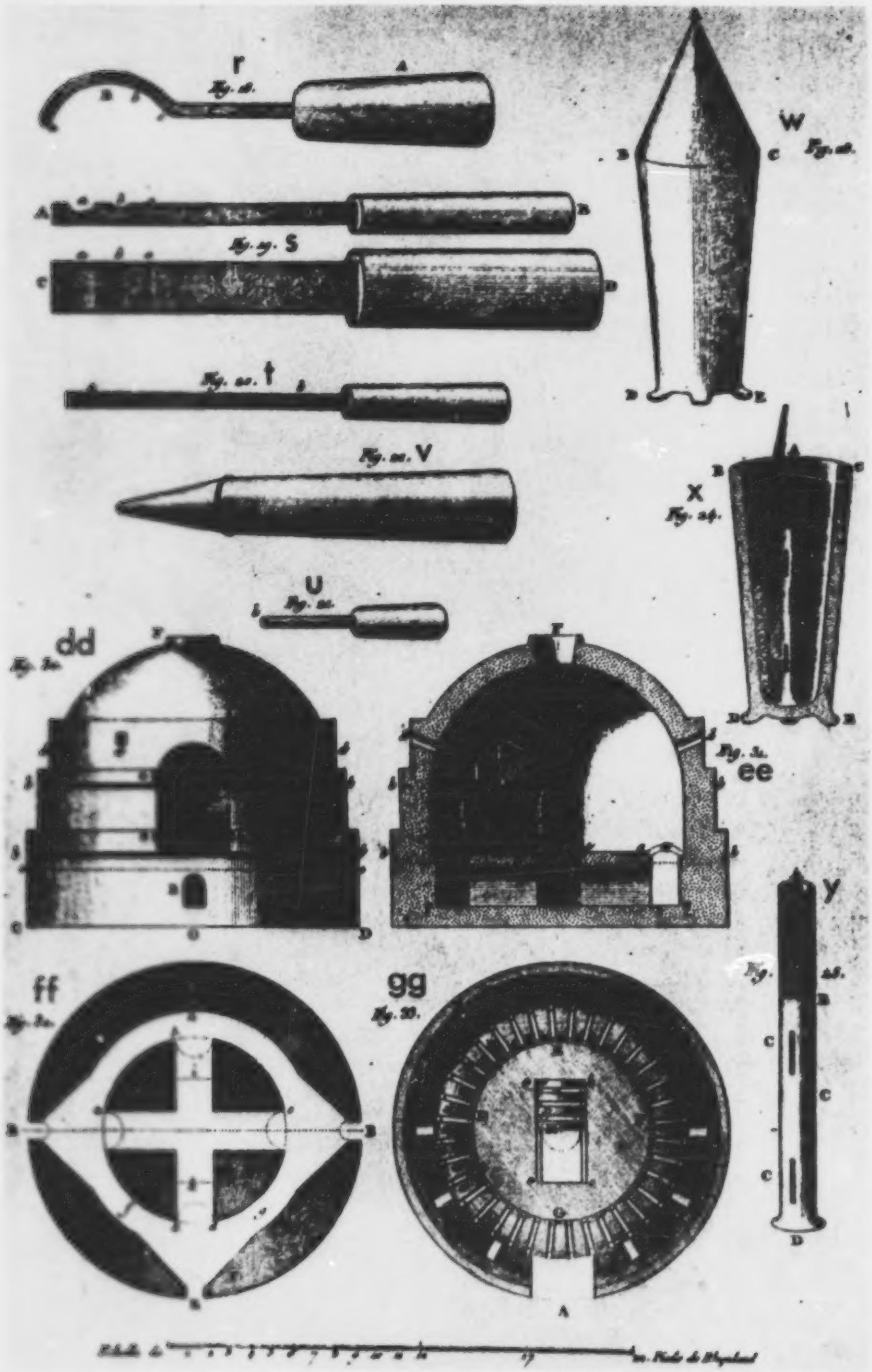
* see footnote to FIG 16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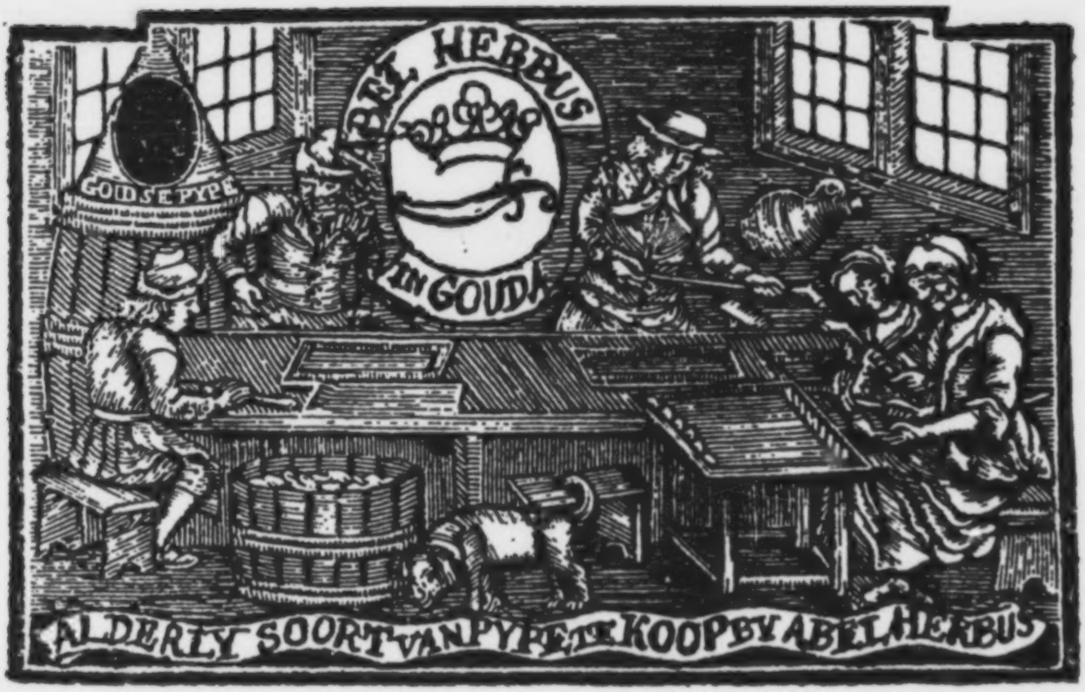
A

FIG 19

Woodcut illustrating the interior of a Gouda pipemaker's workshop in 1735 (Helbers and Goedewaagen 1942: 129 fig 95).

FIG 20

Woodcut showing methods of packing and carrying Gouda pipes, ordinary-quality pipes being packed in the barrel and best-quality in the wicker basket (Terstraten [1968]: 18)


ABEL HERBUS
IN GOUDA
GOUDSE PYPE
ALDERLY SOORT VAN PYPE TE KOOP BY ABEL HERBUS

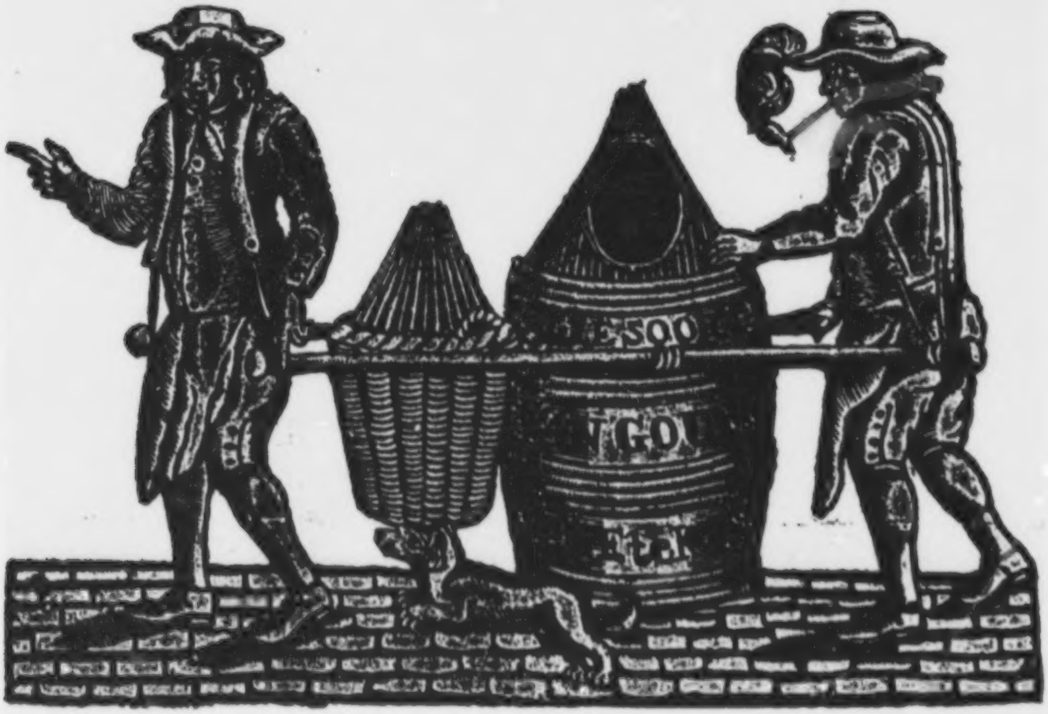

E SOO
TGO

FIG 21

Making the rol (roll) at Van der Want's Zenith Plateelbakkerij en Pijpenfabriek at Gouda, April 1969. The clay is delivered to the rolder (literally roller, but modern British term is moulder) in blocks - at foot of illustration - from which the rolder takes a muis (nip) and proceeds to form the roll on the rollenbank (literally, roll-bench), using first one hand then both. The finished rolls are placed three deep, 18 together, on the paddle-shaped rollenplank (known variously as a bench, dozening board, or bunch board in the British industry) in front of the rolder. The bundle of rolls is known as bosje rollen (literally, roll-bunch).

FIG 22

Bundles of bosjes rollen at the Van der Want factory in Gouda laid on their rollenplanken 18 in a bundle, the three rows comprising seven, six, and five rolls.

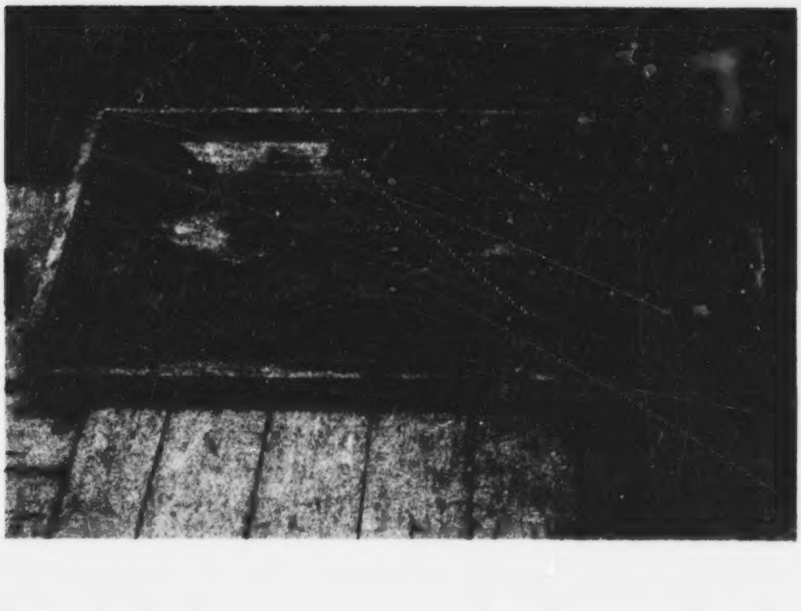


FIG 23

Wiring the roll at the Van der Want factory, the head of the roll being placed in the gootje, a wooden trough which appears to be a specialized tool evolved in The Netherlands for the purpose of holding the roll. At the foot of the illustration lies a bosje rollen on its rollenplank and immediately above them are three stoppers (same word in English, though the tool is of a different form) the instrument used to form the bowl of the pipe (Firma P.J. van der Want Azn Zenith Plateelbakkerij en Pijpenfabrieken, Gouda).

FIG 24

Display of Dutch pipemaking equipment at the Douwe Egberts tea, coffee, and tobacco factory at Utrecht, April 1969. On the bench are (left to rt): the gootje with the weijer (wire - the tool used to make the bore of the pipe) lying on it; the bipartite bronze vorm (mould) and just visible behind it the schroef (chest - the vice to hold the mould); a lump of prepared clay from which the rolls will be made; and a tray containing some partly-formed pipes (left and front); some unmoulded rollen (rt); a stopper (rear); and three botters (buttons - tools for rounding off the rim of the bowl) which are the three dark draught-counter like objects centre and rear. In front of the bench hangs a grooved wooden tray on which moulded pipes are put to "stove" or dry before firing.

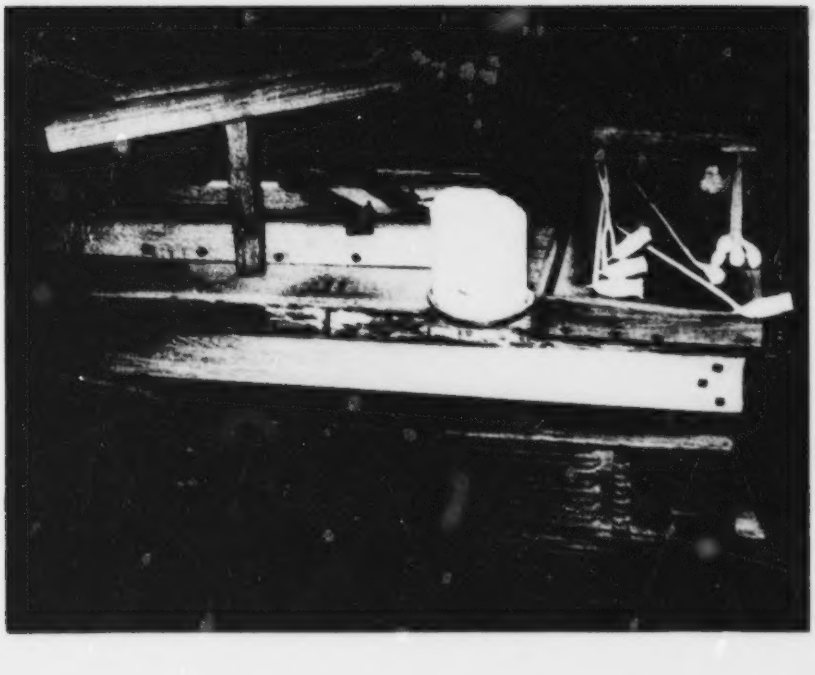
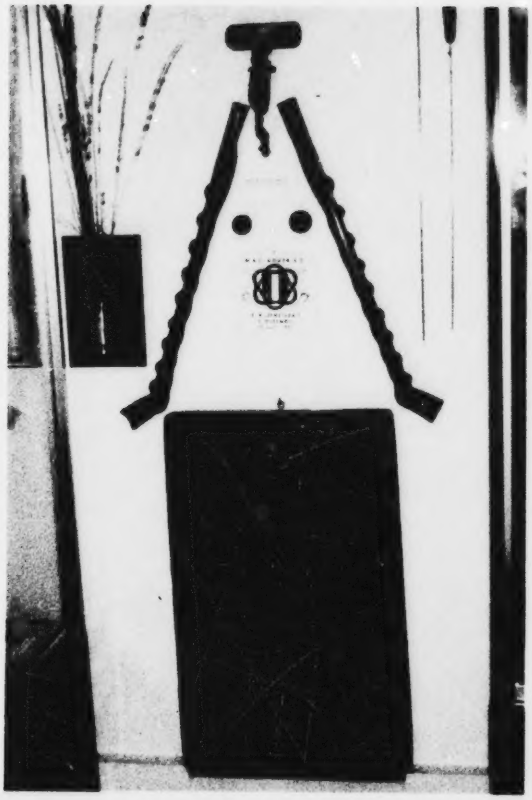


FIG 25

Display of pipemaking equipment and the Van der Want factory at Gouda. At the top is a stopper; below this are the two parts of a bipartite bronze vorm; between these are two botters; to the right are two weijers; and at the foot is a grooved wooden stoving board.

FIG 26

Pipemaking equipment used at the Van der Want factory. In the foreground are three bronze bipartite vormen; on the upper right are a smoier (the larger wooden-handled tool with a sickle-like blade) and a schenkertje (the smaller tool with the blade set in the handle). The box on the right of the row in the background has several botters in it; and the one next to it has more smoiers. The box at the top of the row on the left has a short weijer lying on it.



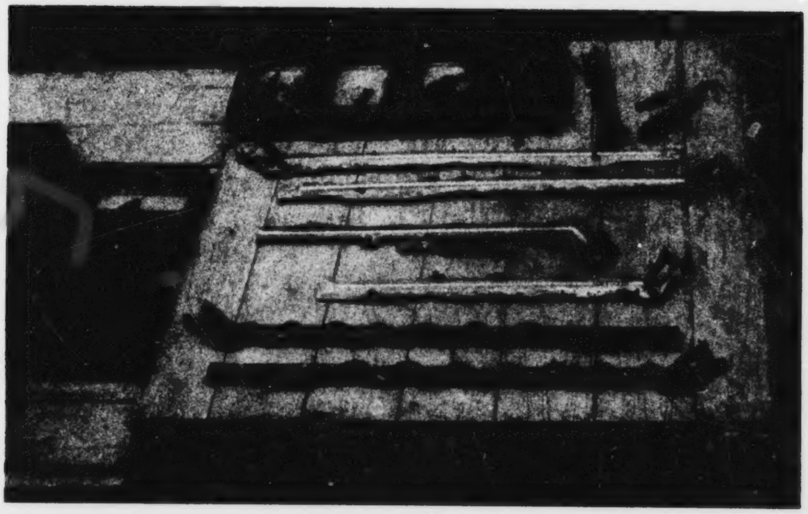


FIG 27

Placing the wired roll in the mould, Van der Want factory.

FIG 28

Preliminary moulding the pipe by clamping the mould in the chest and inserting the thumb into the mould mouth, Van der Want factory.

FIG 29

Forming the bowl by ramming the stopper into the mould mouth, Van der Want factory.

FIG 30

Removing the moulded pipe from the mould, Van der Want factory.

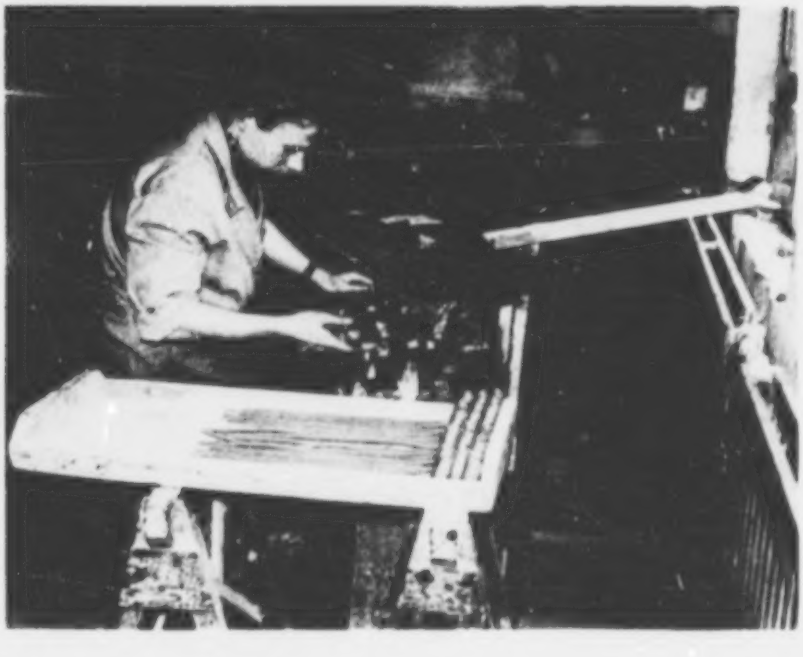


FIG 31

The _schenkertje_, Van der Want factory.

FIG 32

Trimming off the stem mould-lines with
the _schenkertje_, Van der Want factory.

FIG 33

Trimming off the directie with a paring knife, the pipe stem being held on the shoulder; Van der Want factory.

FIG 34

Trimming off the bowl mould lines with a paring knife, Van der Want factory.

FIG 35

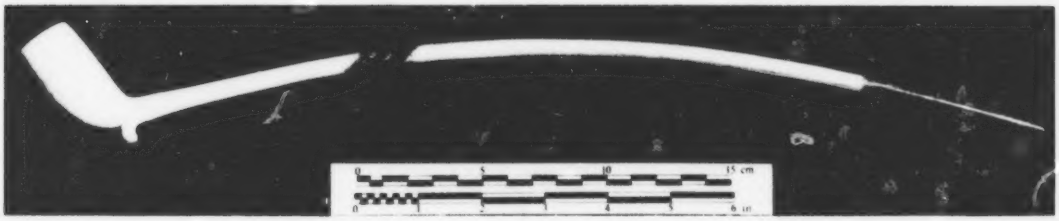
Smoothing off the bowl rim with the botter, Van der Want factory.

FIG 36

A current product of the Van der Want Zenith pipe-factory at Gouda. The paper band round the stem at the pipe's point of balance carries the maker's name and place of work; it replaces the same information formerly impressed on the stem with a small, flat metal plate with embossed inscription. The mouthpiece has a dark brown glaze (National Historic Parks and Sites Branch, Ottawa).

FIG 37

Curved-stemmed pipes being stoved on a corrugated zinc tray at the Van der Want factory. The pipes are laid alternately with bowls hanging over each edge and the stem ends are inserted under loops which occur over alternate grooves. (The pipes illustrated here still have their directie; this was because the pipes available to illustrate the use of the tray were in fact ones from an earlier stage in the manufacturing process, awaiting removal of the directie.)


0
5
10
15 cm
0
1
2
3
4
5
6 in

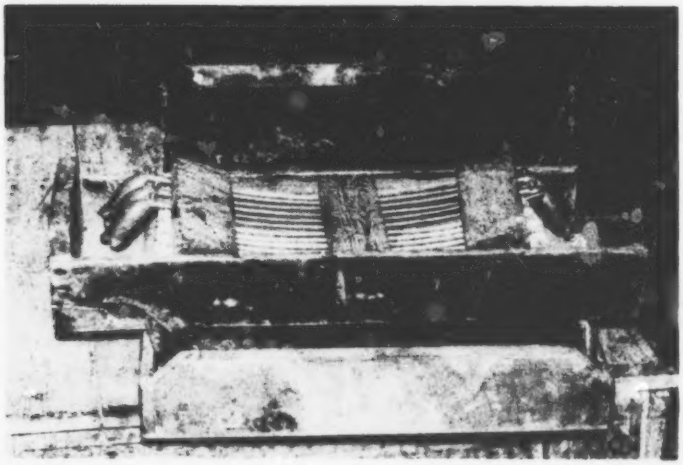
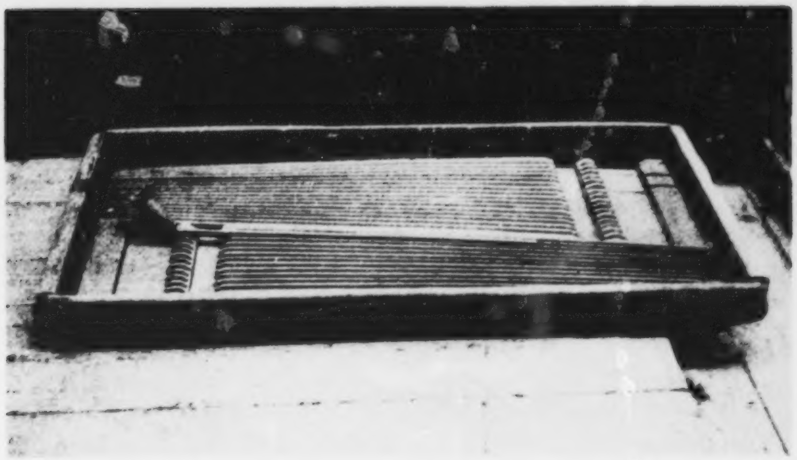


FIG 38

Drying board for stoving straight-stemmed pipes at the Van der Want factory. Pipes are placed in two staggered rows, one in the position shown and the other in front with the heel of the bowl in the smaller of the gaps in the grooved surface, and the tray is divided into two halves, the farther-away part of the tray illustrated taking the bowls at the opposite end from the part in front (the pipe illustrated still has its *directie*, for the same reason as those in FIG 37).

FIG 39

Modern firing process used for clay pipes at the Van der Want factory, the pipes being laid out on fireclay tile stacks and fired in an electric kiln (Firma P.J. van der Want Azn Zenith Plateelbakkerij en Pijpenfabrieken, Gouda).



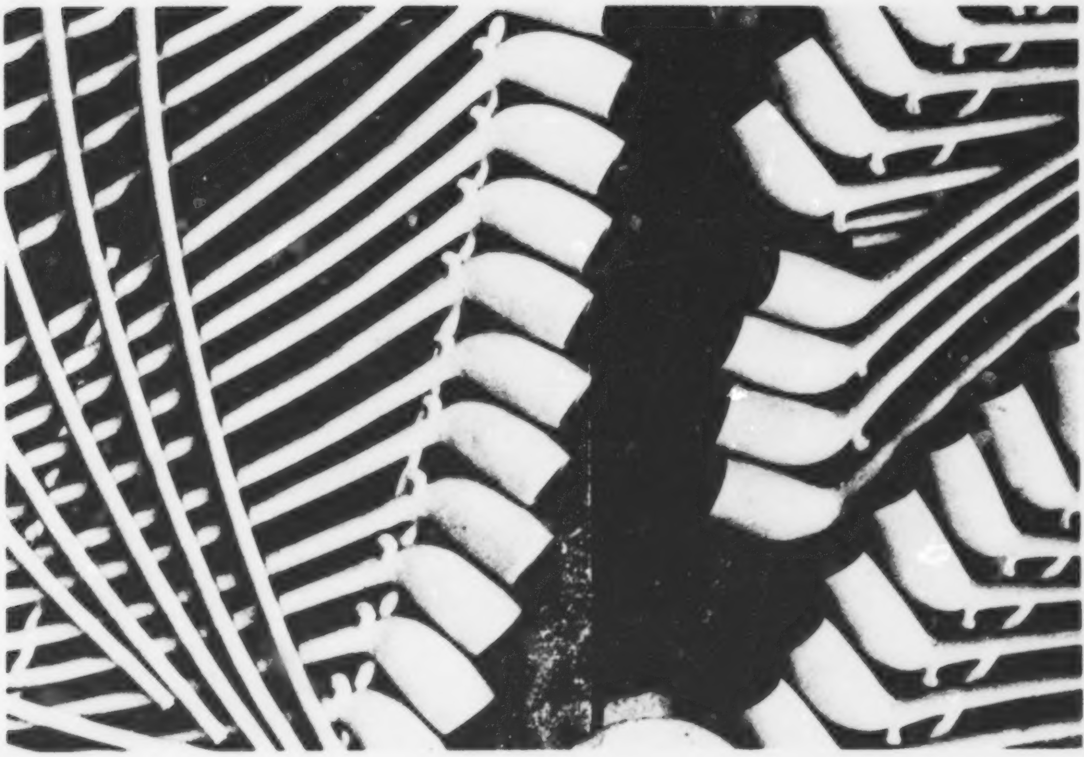
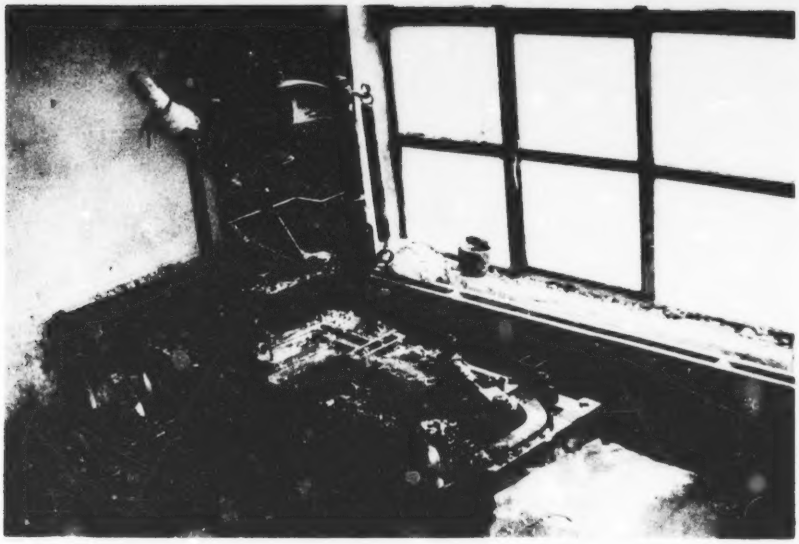


FIG 40

Machine used at the Van der Want factory for rapid production of cheap pipes. The lever at the upper-left - attached to the frame - carries a plate taking the upper half of a one- or two-pipe mould (in this case, for one pipe) and when depressed clamps the plate to the fixed lower half of the mould visible in the illustration. The lever at the lower left pushes in wires (two are visible immediately to the left of the lower mould-plate) into the mould and the lever lower right pushes in the stoppers (not visible in this illustration). (For similar machines in action see FIGS 45-47.)

FIG 41

Plaster models used to produce metal moulds for pipemaking at the Van der Want factory.



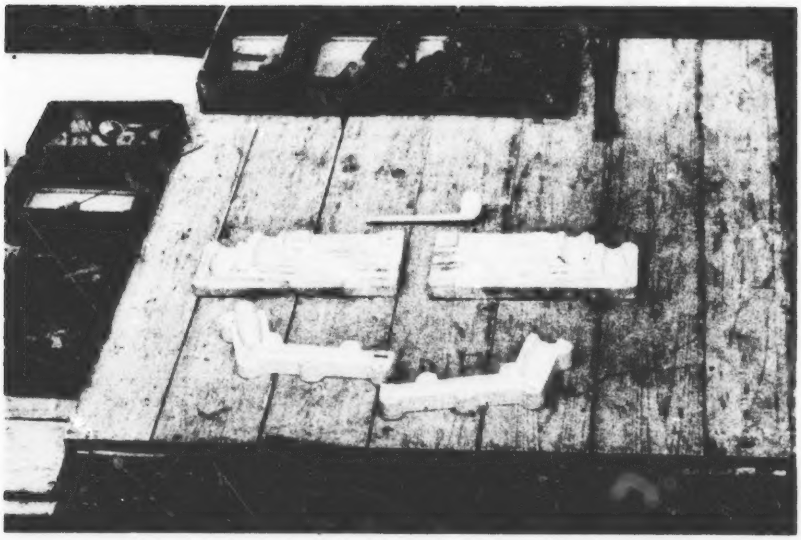
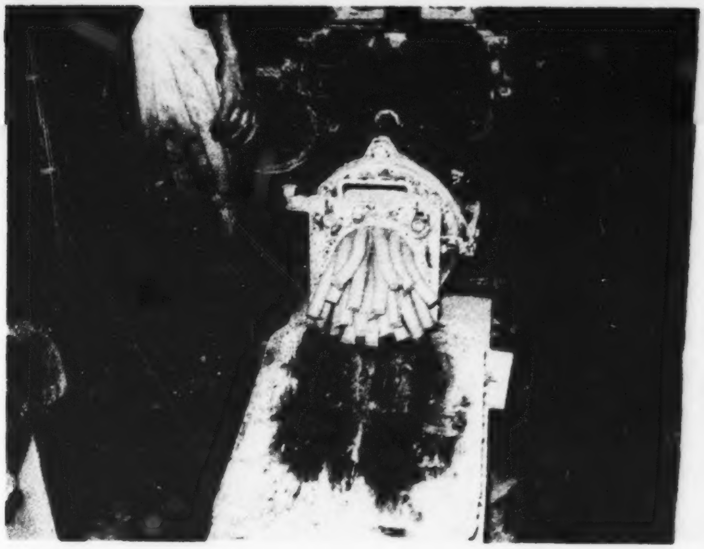


FIG 42

Prepared clay being extruded from a pug-mill in rolls through a metal plate with 21 holes each ca. 3/4 ins wide at the Richard Simonis factory at Hilgert in the Westerwald, April 1969.

FIG 43

Guillotine used at the Richard Simonis factory to cut the extruded rolls of clay taken from the pug-mill into pieces ca. 1¼ ins long ready for moulding. A bundle of extruded rolls is placed on the rollers on the left of the blade, then pushed under the blade in the required lengths.



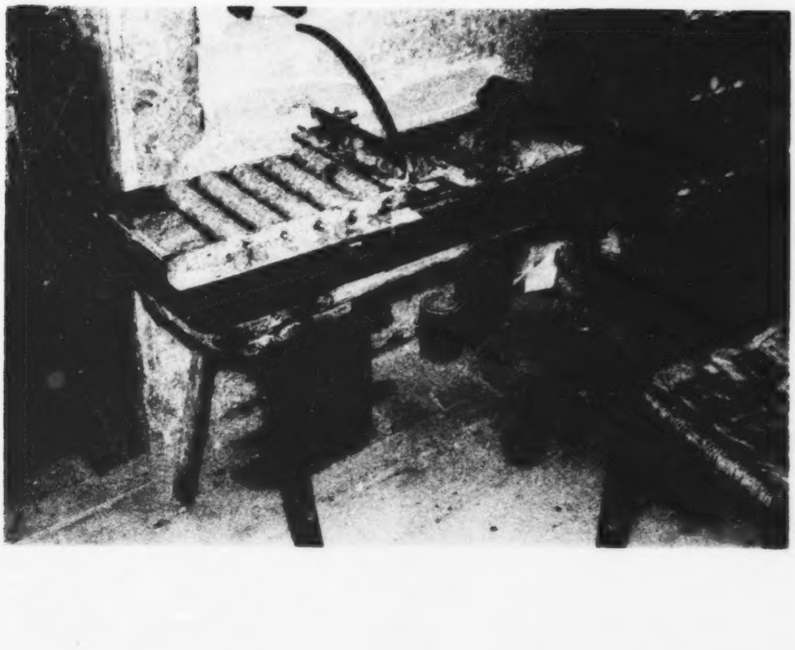


FIG 44

In the foreground on the tray is a piece of the clay rolls extruded from the pug-mill and immediately to the right the piece of clay cut from these rolls by the guillotine and ready for use at the Richard Simonis factory. These latter pieces are piled in the container on the extreme left and oil poured over them. A lump of clay this size forms a pipe the size of those in the background on the tray.

FIG 45

Machine at the Wilhelm Klauer Söhne K.G. at Baumbach in the Westerwald April 1969, similar to that illustrated in FIG 40 used at the Van der Want factory at Gouda. In this case the mould-plate produces two pipes at a time, two freshly-moulded pipes being visible centre with the two wires immediately in front of them and the two stoppers lying horizontally immediately to the right.

FIG 46

Close-up of machine used by Richard Simonis, showing the two parts of the horizontal mould open with the wires, actuated by the lever under the left elbow, visible entering the machine on top of the lower mould-plate. The stoppers are invisible under the right hand.

FIG 47

Machine at Richard Simonis's factory in action. The mould-plates are closed by the vertical lever with the left hand, the stoppers forced home by a horizontal lever with the right hand, and the wires pushed in by the lever under the left wrist of the operator again with his left hand.

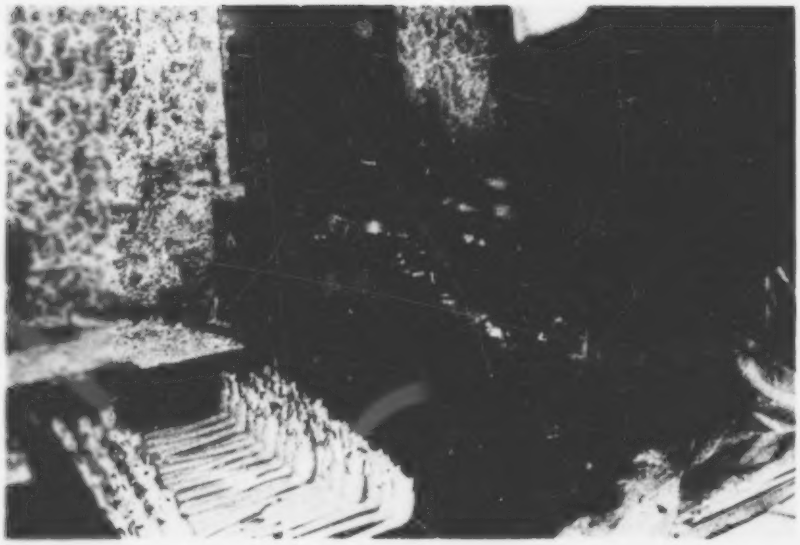


FIG 48

Workbench at Richard Simonis's factory showing in the foreground the Kasten (chest - the vice used to hold the mould) and behind it a Schenker (the object with a blade set in the handle and a hooked wire at one end) and a Stöpfer, the latter similar to the Dutch Stopper except that it has an iron handle instead of a wooden one.

FIG 49

The Trümmerin (trimmer), also known as Abschneiderin or Pfeifputzfrau, using a Trimmesser (finisher's knife), in this case an ordinary paring knife, at the Richard Simonis factory.

FIG 50

Kiln with saggars ready for firing at the Richard Simonis factory. Simonis puts his deep saggars at the foot and his shallow ones at the top of the staunch (cf following illustration).

FIG 51

Kiln with saggars ready for firing at the William Klauer Söhne K.G. factory. Klauer put his shallow saggars at the foot and his deep ones at the top of the staunch (cf preceding illustration) and also used wet clay as a strapping to close the joints between saggars and to plaster the wire reinforcing them.

FIGS 52-53

Mechanically loading a staunch of saggars
into the kiln at the Klauer factory.

FIG 54

Staunch of saggars at the Klauer factory unloaded from trolley and being manhandled into position in the kiln.

FIG 55

Firebox of Klauer kiln; firing starts with briquettes but changes for the final hour or two to beechwood.

FIG 56

Simonis workshop and kiln from outside; lean-to full of beechwood built against the kiln.

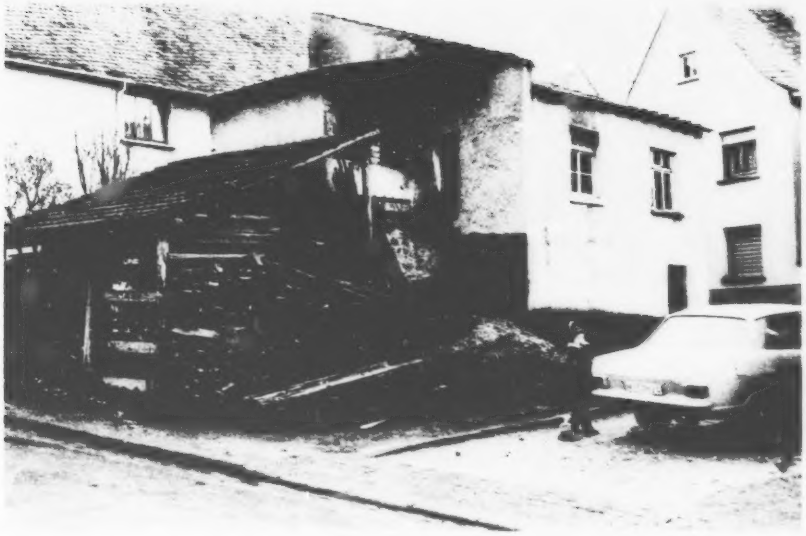


FIG 57

Copy of illustration from Sprengel's Handwerke und Künste in Tabellen, a C18 German encyclopaedia, showing pipemaking equipment used at that time in Brandenburg.

a) The text does not identify this object - it may be a box in which clay was pugged by means of the lever-like object on its right side;
b) the Stopfer (stopper);
c) the Haken (literally, hook), a variant of the Dutch schenker and Westerwald Schenker used to remove the excess clay along the mould-lines when the pipe is taken from the mould;
d) the Messer (literally, knife), a specialized tool comprising a wooden handle, on the base of which is a stamp with the maker's initials which is used to put this mark on the heel of the pipe, and a complex blade which has a blunt back for smoothing the pipe stem and a saw-toothed edge for putting on the denticulation round the mouth of the bowl and which is attached to the handle via a U-shaped loop which is used to smooth the bowl;
e) this depiction is - rather improbably - meant to represent one of the large tubs used for the initial mixing of the clay;
ee) the Schlämmkasten (literally, elutriating box): the liquid clay after it has been mixed in the tubs was poured down the gutter on the left of the illustration and went through a fine hair sieve into the Schlämmkasten, where partitions formed sedimentation tanks which allowed the sand to sink to the bottom, the liquid clay running from one tank to the next;
f) the Pfeifenform (pipe-mould);
g) the Weiserdrath (wire - literally, pointer-wire);
h) the Thonschneide (literally, clay-cutter), used for slicing the clay as part of its preparation before being used by the pipemaker;
i) the bench holding the Schraubenstange (chest - literally, screw-bar) which is attached obscurely at point "a" on the illustration;
j) the Trochenbrett (drying-board);
k) the Brennofen (kiln): the copy from which this figure is taken is a poor xerox in the writer's library, but on it can just be seen the four stoke-holes under the central opening and under them four smaller draught-holes. Two draught-holes can also be seen on either side of the central opening. The objects marked "k" in the illustration in the central opening (marked "f") are the saggars inside the kiln;
l) one of the Pfeifenkasten (saggars);
m) the Tremmkopf (literally, trim-bowl), a horn cone placed in the bowl to prevent its shape being damaged during the smoothing of the bowl by the Messer (see above);
n) small brass plate bearing name of the place of manufacture between several lines of circles, used to impress this marking on the pipe stem (Sprengel 1772: Taf. IV).

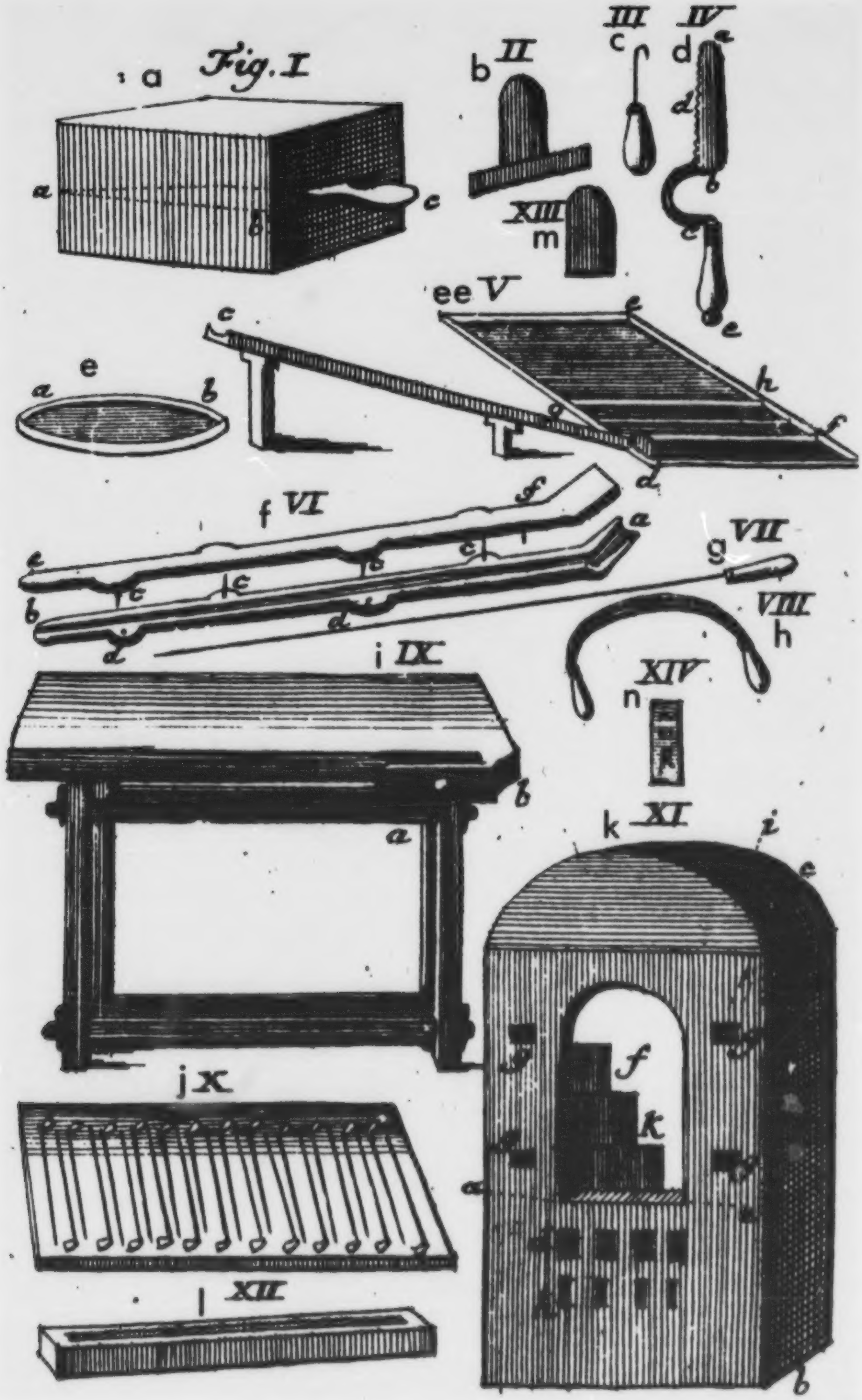


Fig. I
a
a
b
c
II
b
XIII
m
III
c
IV
d
a
d
b
c
e
V
ee
e
h
f
d
a
e
b
c
g
VI
f
f
e
c
c
b
a
b
d
d
VII
g
VIII
h
IX
i
b
a
XIV
n
XI
k
i
e
f
k
g
a
b
X
j
XII
l

FIG 58

Reconstruction of the Johan Adolf Rømer kiln at Nørresundby in Denmark (Kristensen 1959: 112 fig 15).

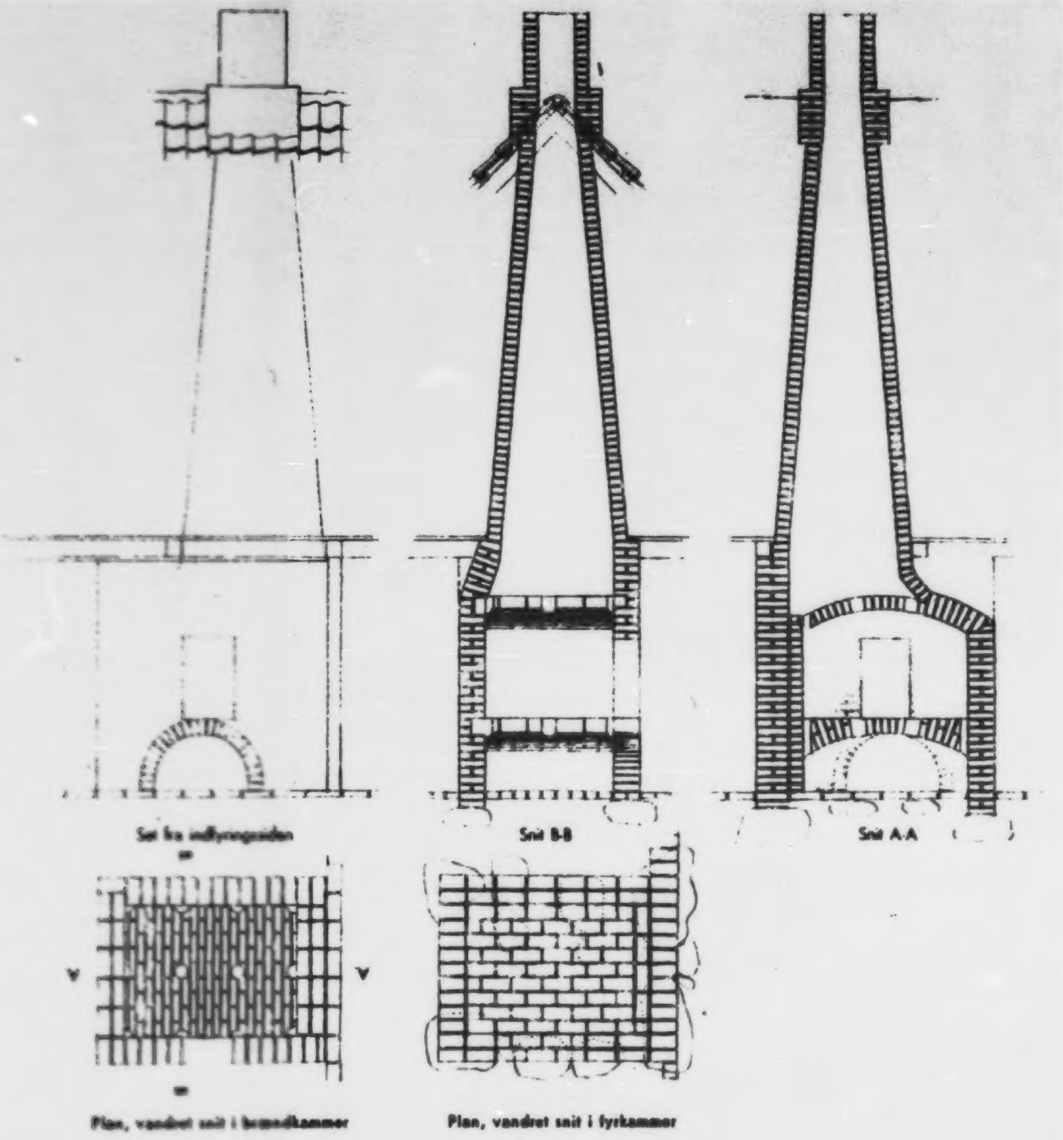

Set fra indfyringssiden
Snit B-B
Snit A-A
B
V
V
B
Plan, vandret snit i brændkammer
Plan, vandret snit i fyrkammer

Fig. 15. Rekonstruktion af brændingsovnen ved arkitekt P. Landgrebe-Nielsen.

FIGS 59-60

Firing technique for glazed pipes produced at the Rømer factory. The stems of stoved pipes were broken off to leave ca.1¼ - 1½ ins and the pipes stood vertically on rectangular plates of unfired clay by pushing the stem into the clay. The plates were turned upside down and dipped into the glaze just deep enough to touch the surface of the plate, then placed in a long rectangular saggar almost 4 ft long by ca.9 ins across and 7 ins deep (FIG 59). Less frequently circular plates (FIG 60) were used in the same fashion and firing took place in circular saggars (Kristensen 1959: 114 fig 16 and 115 fig 17).

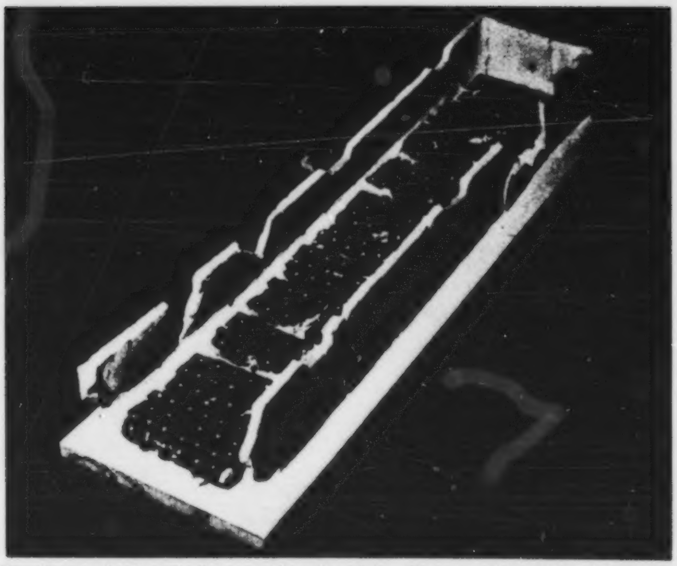


Fig. 17. Brændingskapsel af ler med brændingsplader. Benyttet ved brænding af glaserede piber. Længde 118 cm, bredde 23 cm, højde 18 cm.

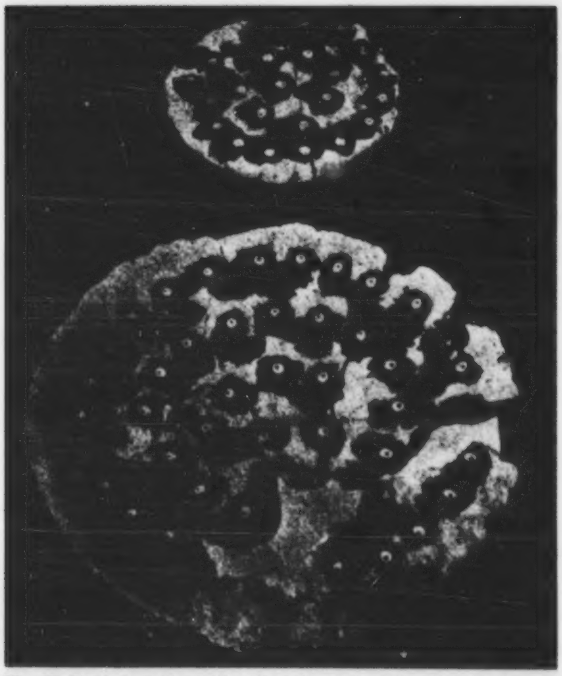


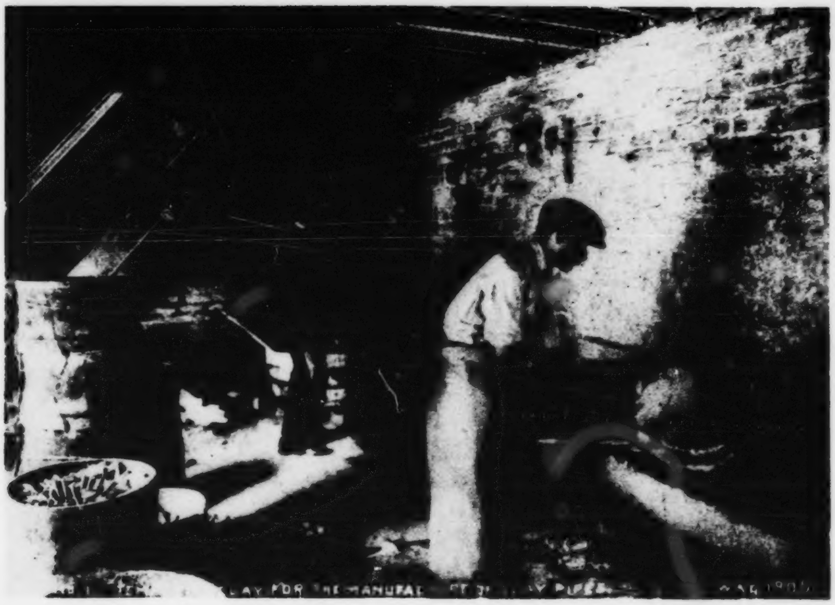
Fig. 18. Runde brændingsplader af ler benyttet ved brænding af glaserede piber.

FIG 61

Preparing the clay by hand at the Belfast pipemaking firm of Hamilton ca.1914. Note the clay spattered on the rafters, presumably from the swing of the tools used to pound and slice the clay on the bench (W.A. Green Collection; Ulster Folk and Transport Museum, Belfast).

FIG 62

Making rolls at the Hamilton factory ca.1914 (W.A. Green Collection; Ulster Folk and Transport Museum, Belfast).


NO 1 [illegible] LAY FOR THE MANUFAC[illegible] Y PIPES [illegible]

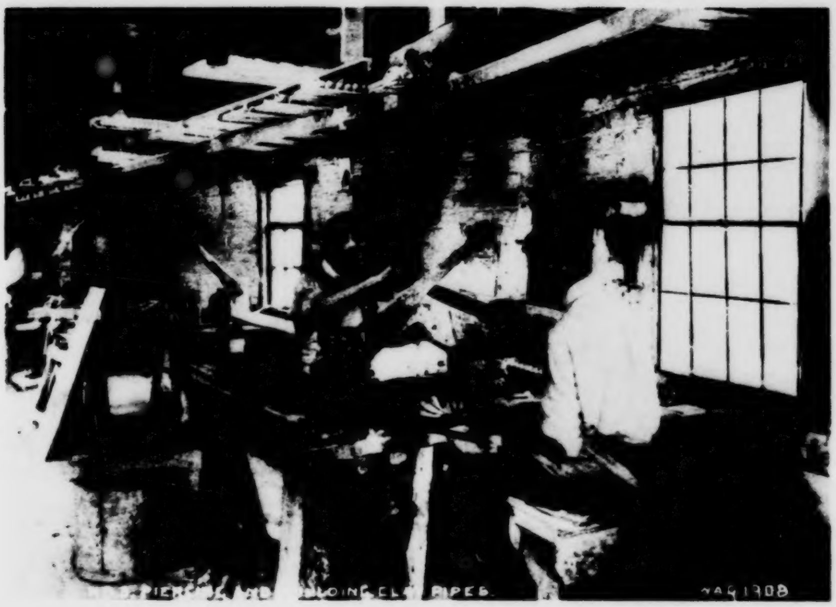
NO 2 [illegible]

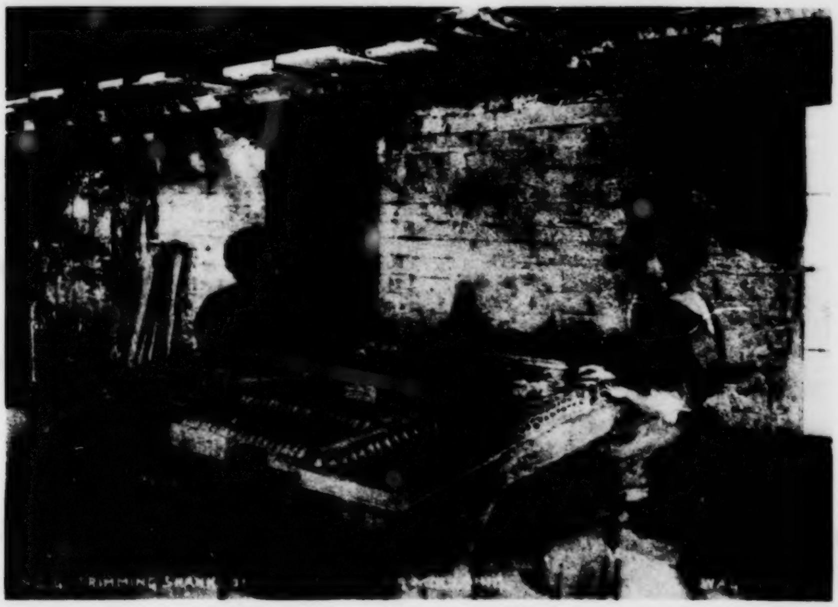
FIG 63

The moulding process at the Hamilton factory ca.1914. The worker in the foreground is wiring a pipe, the man on the farther side of the workbench is moulding one with the gin or head and handle (W.A. Green Collection; Ulster Folk and Transport Museum, Belfast).

FIG 64

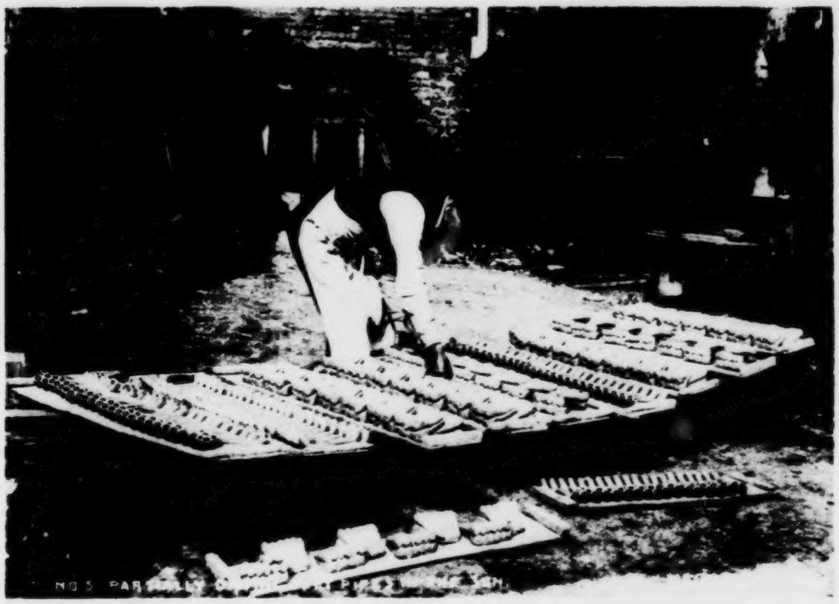
The trimming stage at the Hamilton factory ca.1914. The worker on the right is trimming a pipe with a finisher's knife, the woman on the left is using a smoother (W.A. Green Collection; Ulster Folk and Transport Museum, Belfast).


PIERCING AND MOULDING CLAY PIPES.
WAG 1908

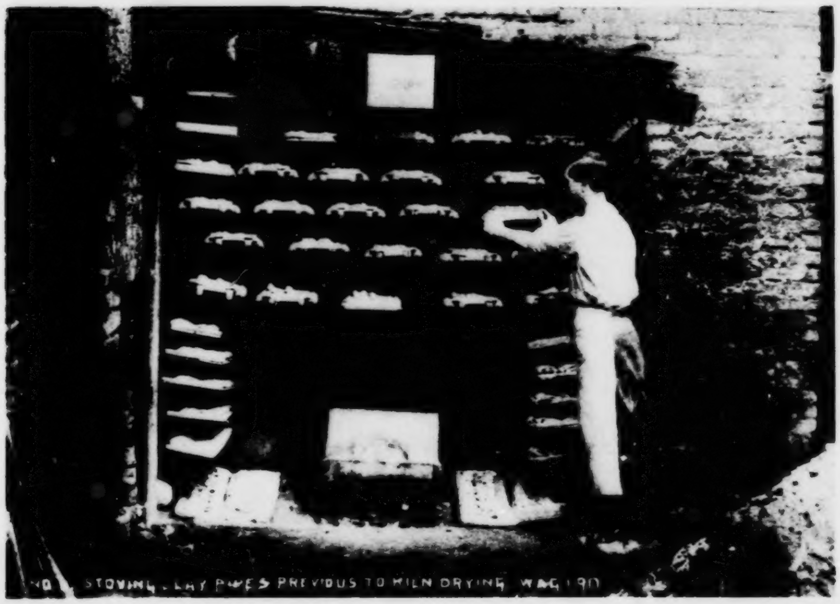

TRIMMING SHANK
WAG

FIGS 65-66

Between rolling and moulding, and after moulding but before firing, clay pipes were left aside to dry, a process known as stoving. FIG 65 shows both rolls and unmoulded pipes being stoved in the sun; FIG 66 shows pipes - the caption implies moulded pipes - being stoved in a simple shelter over what appears to be a brazier. Both pictures are of Hamilton's factory ca.1914 (W.A. Green Collection; Ulster Folk and Transport Museum, Belfast).



NO 5 PAR [illegible]



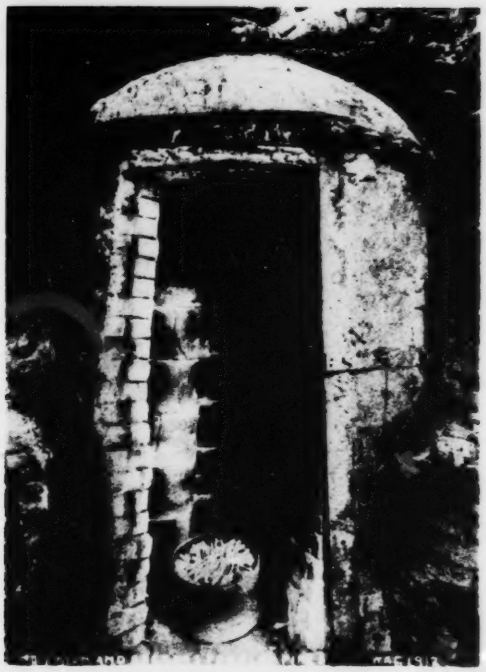
NO STOVING CLAY PIPES PREVIOUS TO KILN DRYING W.A.G. 190

FIG 67

Kiln at the Hamilton factory ca.1914, containing at least four staunches of saggars, with a saggarful of pipes on the foreground (W.A. Green Collection; Ulster Folk and Transport Museum, Belfast).

FIG 68

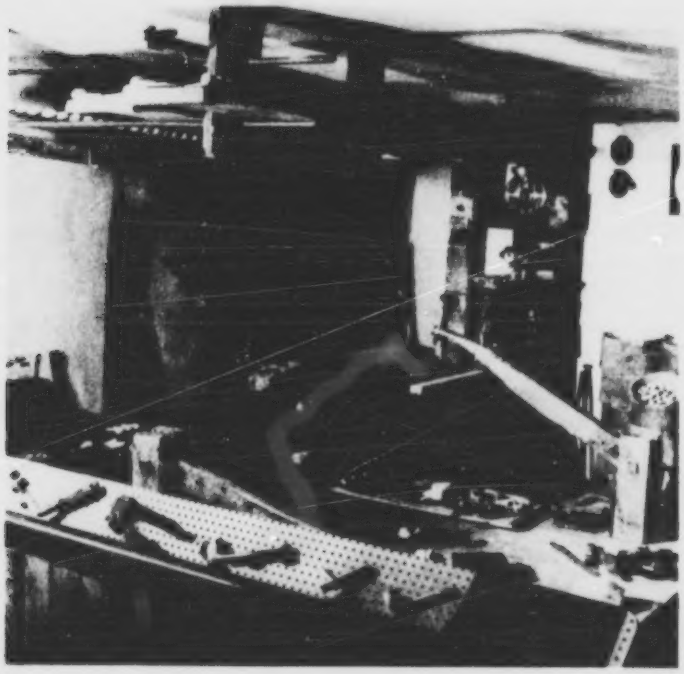
Reconstruction of the workshop of Sampson Strong the last Leeds pipemaker (D 1953) in the Abbey House Museum, Leeds.



FIGS 69-70

Two views of the reconstructed workshop of William Christie of Edinburgh at the Huntly House Museum, Edinburgh (City of Edinburgh Museums).

KLEECO
ING
PIPI



FIGS 71-72

Photographs of the inside of Christie's factory at Leith, Edinburgh, 1904. Men in the foreground of FIG 71 are moulding pipes, women in background are probably trimming pipes; FIG 72 shows the packing department (City of Edinburgh Museums).

FIG 73

The soakers at John Pollock and Co's factory, Manchester, December 1967, where the clay is mixed with water preparatory to being mixed with the spew and put through a pug-mill.

FIG 74

The tool being held is an iron bar formerly used to mix the clay prior to the adoption of pug-mills (cf FIG 61). The pile of clay beneath the bar is the pill, comprising alternate layers of spew - trimmings from the pipe-moulding and -trimming processes - and wet clay from the soakers. In this form the clay is put through the pug-mill, a process known as milling.

FIG 75

Granulated clay being spread into the water in the soakers at Pollock's factory.

FIG 76

Making the rolls at Pollock's factory. An amount of clay of suitable size, known as a nip, is taken in each hand from the lump of clay on the left of the illustration and rolled out, the action of the hand being called a rub. The rolls are then stacked on a separate board known variously as a bunch board, a dozening board, or a bench, as shown in the illustration.

FIGS 77-78

Two other illustrations of rolls being made at Pollock's factory, illustrating different sizes of rolls and different sizes of workers' hands, both of which affect the number of rubs necessary to form the roll. The heavy, short rolls illustrated in FIG 78 are for the pipe illustrated in FIG 108 btm right, which takes a vulcanite mouthpiece.

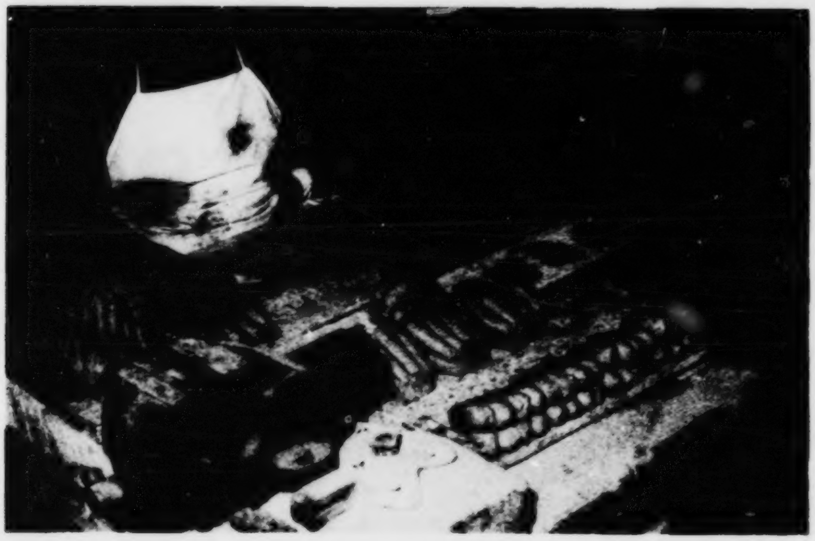


FIG 79

Rolls being set aside at Pollock's factory to dry to the required consistency for moulding.

FIG 80

Bunches of rolls at Pollock's which have been set aside to dry are then dipped in water and the ends of their stems either cut off with a knife or nipped off with the fingers preparatory to wiring.

FIG 81

Pipemaking tools from the reconstruction of the Christie workshop in Huntly House Museum, Edinburgh: a, c, and f are finisher's knives; objects b, d, e, and g are smoothers; and object h is a wire. The first two finisher's knives are made from table knives. Note the blunted end to the wire. The smaller notches in the finisher's knives are for trimming the stem, the larger notches for trimming the bowl. Smoothers also normally have two different-sized grooves for smoothing stems and bowls, as with object d here.

FIG 82

Wiring pipes for moulding at the McDougall and C.B. Ltd (formerly Duncan McDougall and Co Ltd) factory in Glasgow, September 1967. The wire is dipped in a mixture of paraffin and whale-oil in the dish in the centre of the illustration and the roll, taken from one of the bunches piled up on the right of the illustration is pulled over the wire stem first. The wired roll is then placed in the mould (beneath the moulder's hands) and the mould placed in the chest beside the gin or head and handle, right background. The knife (see FIGS 89-90, not to be confused with the finisher's knife - see FIG 81) used to trim the top of the bowl of the moulded pipe lies immediately to the left of the dish of oil. Freshly-moulded pipes lie in the left foreground.

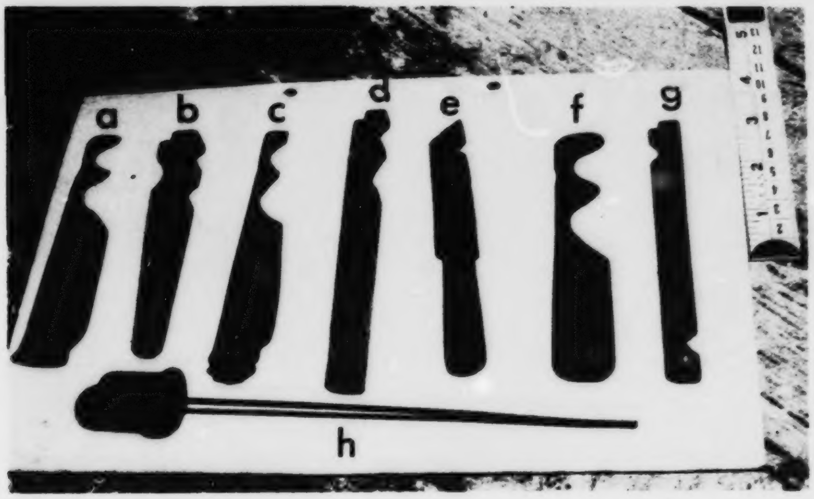

a
b
c
d
e
f
g
h

FIG 83

Wired pipe being placed in mould, Pollock's factory.

FIG 84

Typical two-piece iron mould, shown fitted together (top) and in its two halves (centre and btm). The mould is for a pipe showing on the bowl two footballers chasing a football; a pipe with this decoration is shown immediately above the bottom view of the mould (the other pipe, immediately above the first, is of a mid- or earlier C18 London style and is unrelated to the rest of the material illustrated) (City of Museums and Art Gallery, Birmingham).

FIG 85

Mould containing wired roll at Pollock's factory being placed in the chest - vice - which lies against the head and handle, the block with the handle in the illustration to which is attached the stopper which will form the bowl.

FIG 86

Close-up of mould in chest, taken at the Willian Christie workshop reconstruction at the Huntly House Museum, Edinburgh. The mould, containing the wired roll, is held in the chest; the finger-like projection above the mould mouth is the stopper which will be force into the mould mouth by the handle attached to the head, the wooden block on the extreme left of the illustration set against the chest.

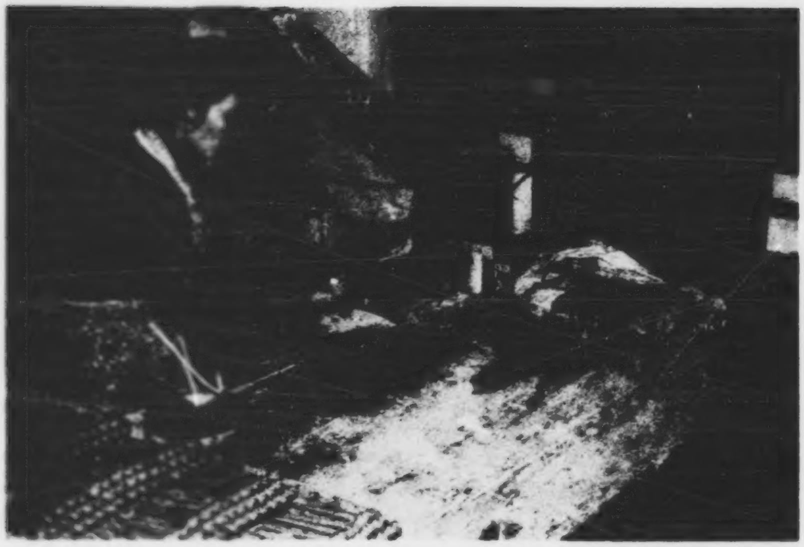


FIG 87

Chest and gin, or head and handle, mounted as a display. The chest holds the mould and is closed by means of a screw attached to the handle in the foreground; the part actually holding the mould was sometimes called the runner, the handle attached to the screw sometimes called the flying handle. The head is the solid block of wood to the left of the chest, the handle of the head and handle being the large lever attached to the top of the head and extending upwards (this whole piece of apparatus is sometimes known as a gin). Attached to the handle near the head is the stopper which when in operation would hang from its bolt in a continuously-vertical position and be rammed by the handle into the mouth of the mould in the chest, thus forming the bowl and moulding the pipe (City Museums and Art Gallery, Birmingham).

FIG 88

Cutting off the top of the newly-moulded pipe at Pollock's factory with a knife (not to be confused with the finisher's knife) the blade of which is pushed into a slot in the mould just below the mould mouth (see close-up in FIG 89).

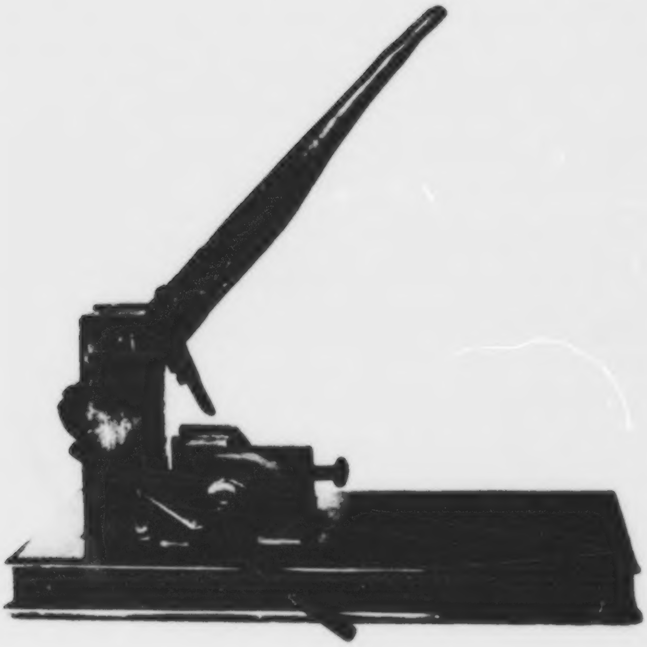
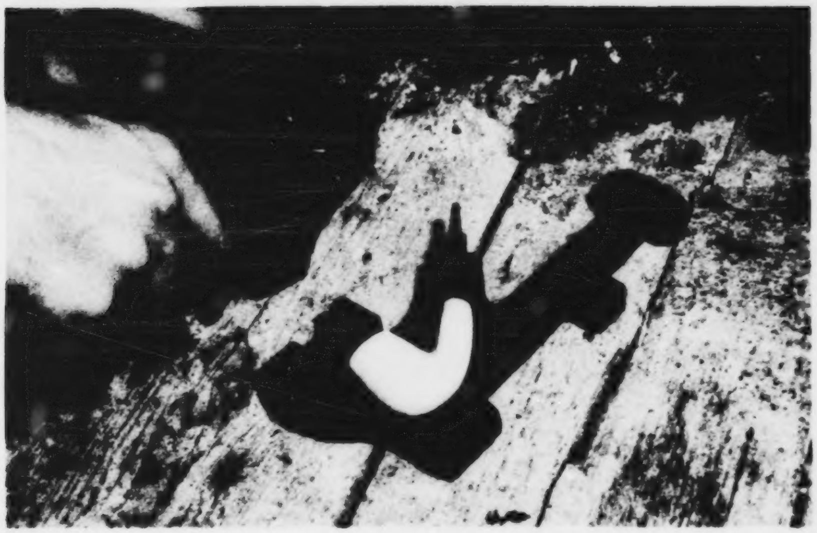


FIG 89

Close-up of the use of the knife. The knife is pushed into the slot near the top of the mould to trim off the top of the newly-moulded pipe, the stopper having been removed and the mould taken from the chest (picture posed with equipment from the reconstruction of the Christie workshop at Huntly House Museum, Edinburgh).

FIG 90

Finishing the moulded pipe at McDougall's factory. A finisher's wire is placed in the stem to keep it stiff and the mould-lines are trimmed off with a finisher's knife. The marks of the finisher's knife will then be smoothed over with the smoother, the tool lying beneath the worker's right hand. The grooves on this tool, a smaller groove to smooth the stem and a larger one for the bowl, are visible.



FIGS 91-92

Trimming the moulded pipe at Pollock's factory. FIG 87 shows a Churchwarden being trimmed with the finisher's knife; the finisher's wire is visible protruding from the stem. Following the use of the finisher's knife, the pipe is smoothed with the smoother (FIG 92), the groove of this instrument here being used on the stem. The finisher's wire is still in the stem.

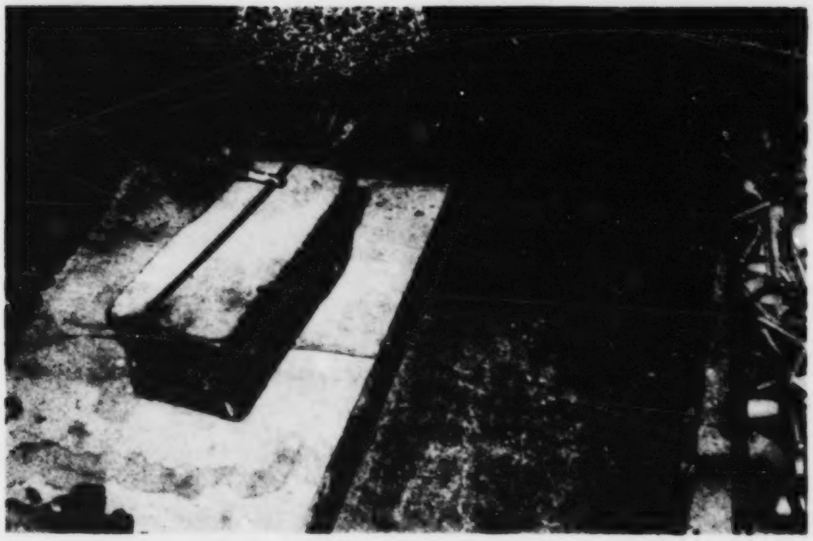


FIG 93

Churchwarden at Pollock's factory after trimming. Following the removal of the finisher's wire the pipe will be placed on the tray on left to be stoved in the curved position indicated.

FIG 94

Pipemaking tools: a is a wire; b, catalogued as a head tool, appears similar in form to the Dutch schenker and was possibly used to finish off the bowl (in view of its name) or perhaps to remove the pep or dottle, the piece of clay pushed into the bowl by the wire; c are two smoothers, in this instance without grooves; d is catalogued as a shanker; e and f are two finisher's knives; g is catalogued as a cutting off tool, and was perhaps used to finish off the inside of the bowl; and h is catalogued as a hand board, and may have been used either for stacking rolls (i.e. as a bunch board, dozening board, or bench) or for finishing off rolls. Note that one finisher's knife has been made out of an open-razor blade, and the other from the blade of a kitchen knife (City Museums and Art Gallery, Birmingham).

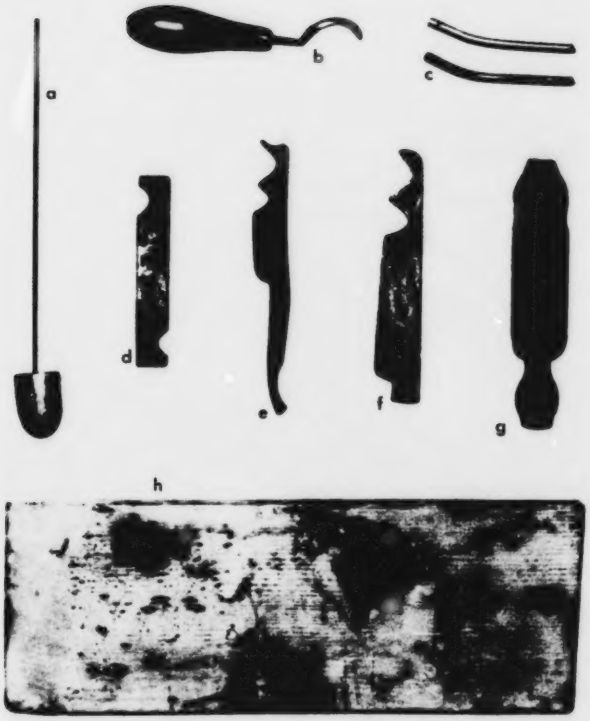

a
b
c
d
e
f
g
h

FIG 95

Freshly-trimmed Churchwardens being placed in racks for stoving - air-drying - at Pollock's factory before firing. The bowls are hooked over ridges at the edges of the trays, the stems lying inside, and in this position the pipes dry with their stems curved in the desired fashion. The two triangular-sectioned planks lying immediately to the right of the tray are placed lengthwise on top of the stems to help prevent warping during stoving (cf FIG 96).

FIG 96

Trays of Churchwardens being stoved at Pollock's factory. Notice the two planks laid over the stems to help prevent warping.

FIG 97

Circular saggar used at McDougall's for firing cutties. The stoved pipes were laid three rows deep with bowls to the outside as here, then three rows with bowls to the centre put in, and so on alternately until the saggar was full.

FIG 98

Rectangular saggars at Southorn's factory, Broseley, shaped like a hump-backed bridge. The shape was presumably to take the curve in the stem of curved Churchwardens; the pipes were laid on a bed of ground-up fired pipeclay (visible in the saggars illustrated).

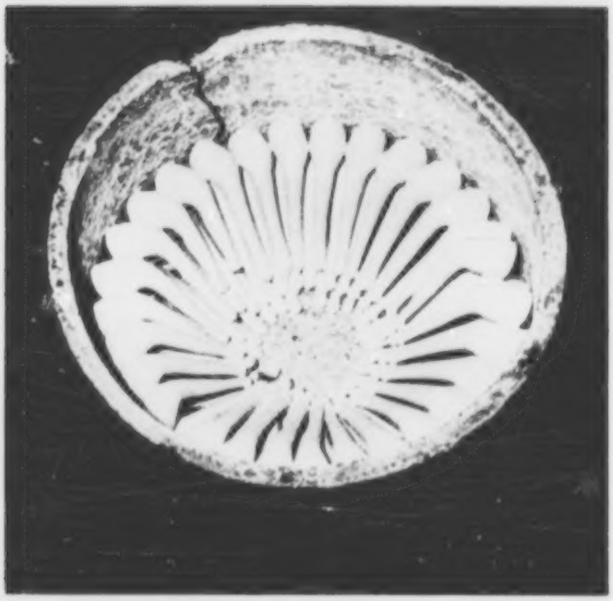
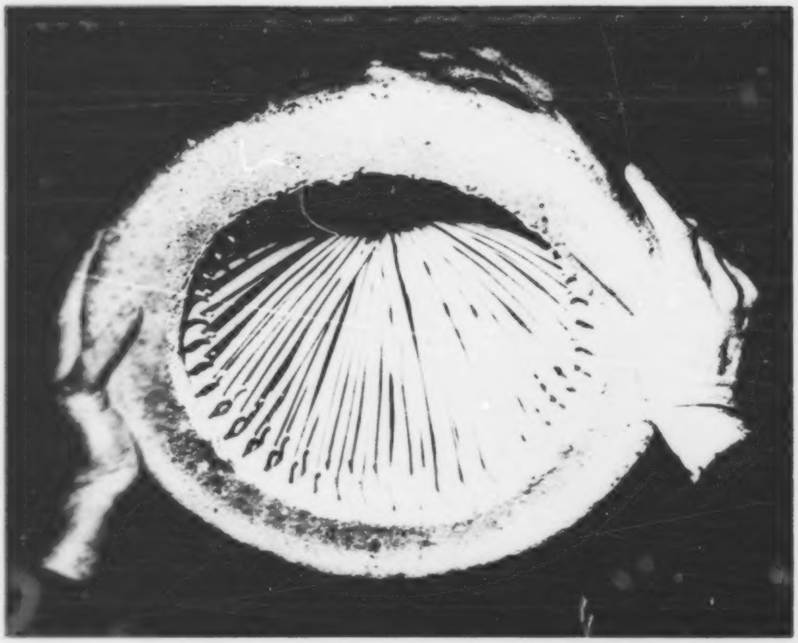


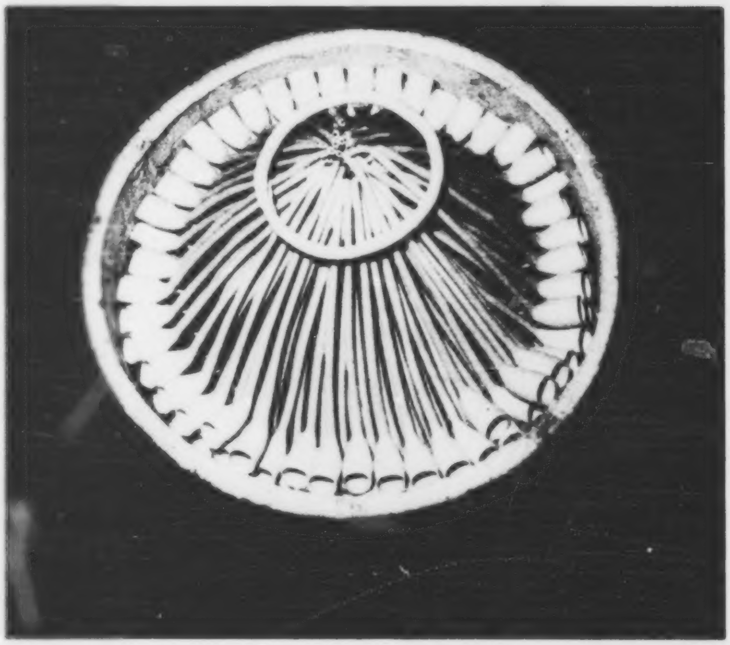
FIG 99

Bottomless circular saggar used at Pollock's factory to fire Churchwardens. The bench on which the saggars are packed is called a potting stool and a wooden stand is placed inside the saggar against which the pipes are stacked until there are enough to support each other. The bowls, as indicated in the illustration, rest on a ridge round the inside of the saggar at the bottom.

FIG 100

A full saggar of Churchwardens at Pollock's factory. A loop of fired pipeclay is sometimes put round the top of the cone of stems to keep them together. The cone of stems protrudes above the top of the saggar but fits into the hollow at the base of the saggar above (cf FIG 99) when they are stacked in staunches.





FIGS 101a-101b

Two views of Pollock's kiln, partially filled with staunches of saggars. The figure in FIG 101b gives a scale for 6 ft 3 ins. Note the clay strapping sealing one saggar to that on top which prevents the flames reaching the pipes. The floor of the kiln, with its downdraught flues, is visible in both illustrations (cf FIG 104); the bag - baffle - which helps to shield the saggars from the direct flames of the fires is visible background left in FIG 101a (cf FIG 107).

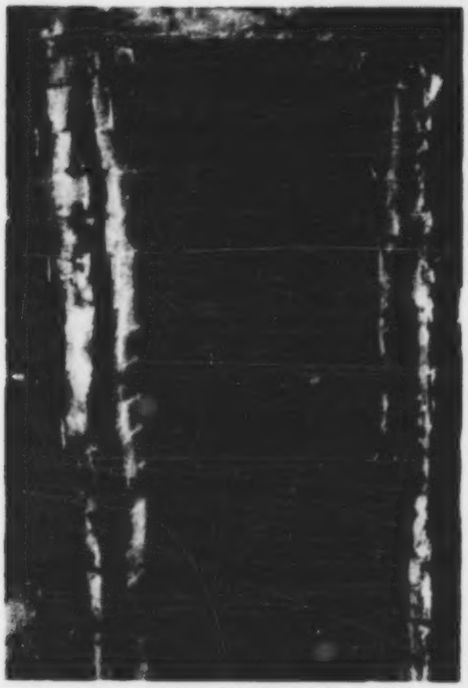


FIG 102

View of McDougall's kiln from the outside. As with Pollock's kiln it is a downdraught, built of brick with encircling metal reinforcing bands. The fires, as with Pollock's kiln, are located round the outside, as shown in the foreground of the illustration.

FIG 103

Close-up of firebox and (below) the ashbox on Pollock's kiln.

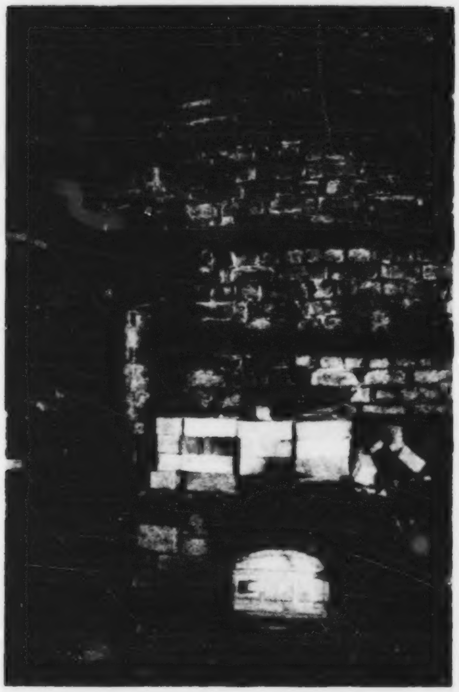
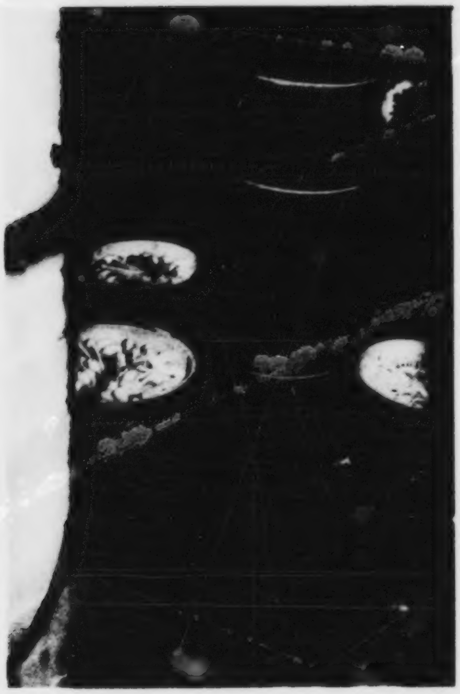


FIG 104

Close-up of flues in the floor of the downdraught kiln at Pollock's factory.

FIG 105

Section-drawing of an updraught Belgian bottle-kiln (from Larsen, Riismøller, and Schlüter 1963: 366).



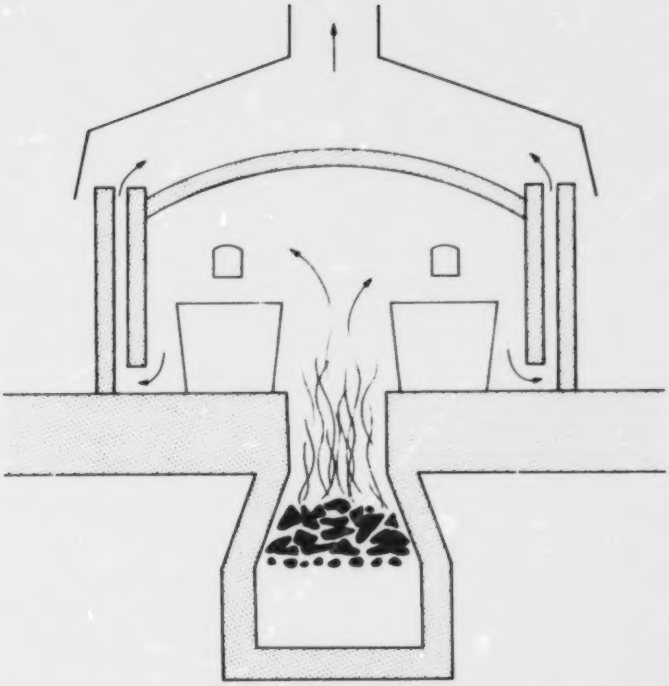


FIG 106

Bottle-kiln at Southorn's factory, Broseley (now disused).

FIG 107

Close-up of one of the bags on the inside of Pollock's downdraught kiln. These are baffles to prevent the full force of the fires on the outside of the kilns from striking the saggars.

FIG 108

Selection of Pollock's products. The long-stemmed pipe second row down, on right, is a Churchwarden of the type shown in various stages of production in preceding illustrations; the pipe immdiately below it is made from a mould apparently dating from the earlier C18. The pipe btm right is an example of Pollock's breaking away from traditional clay-pipe styles; these pipes, which are varnished (cf FIG 109), are made from the rolls illustrated in FIG 78. This pipe takes a vulcanite mouthpiece, as do the other two varnished pipes in the bottom row and the golf-ball bowl pipe in the centre.

FIG 109

Bowls of the pipe shown btm right in FIG 108 being placed on a nail-board preparatory to being varnished, Pollock's factory.

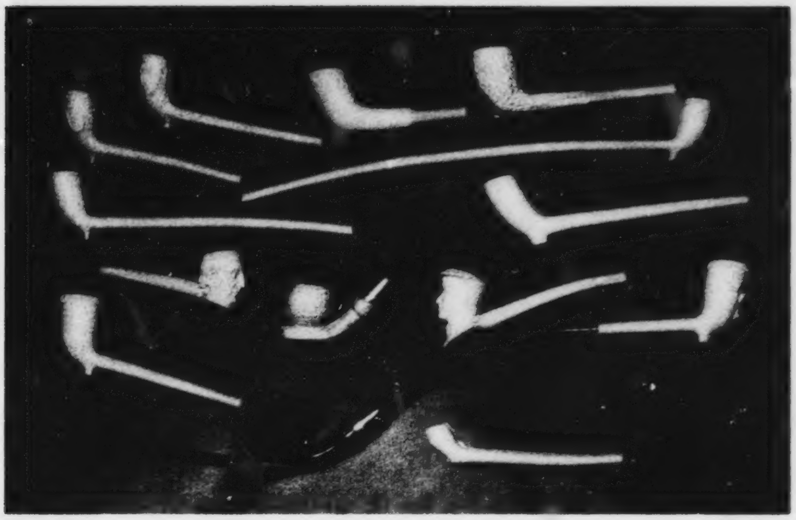


FIG 110

Packing pipes for distribution at McDougall's factory; the tradition here was to pack in wood shavings.

FIG 111

Packed pipes on display 1969 at the Priest's House Museum, Wimborne Minster. The museum building was a former tobacconist's shop and these half-used containers were found in the attic during renovation. The crate has Southorn of Broseley pipes packed in ordinary straw; the box has pipes from the French firm of Gisclon of Lille packed in chopped straw and chaff.

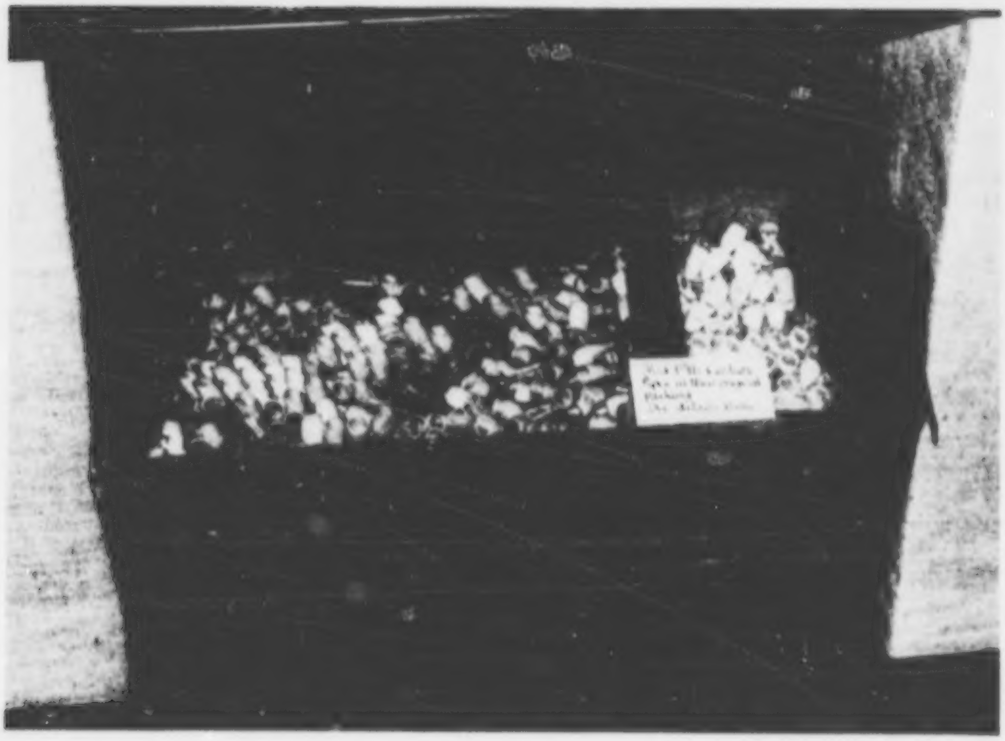


FIG 112

C19 pipe at Nuneaton Museum and Art Gallery, showing the sort of craftmanship possible in clay pipemaking (Nuneaton Museum and Art Gallery).

FIG 113

Manufacture of stub-stemmed pipes at Pollock's factory (the pipe being made is that already noted in FIGS 78, 108, 109; the roll on the left of the illustration is one of those shown being made in FIG 78 with its end not yet cut or nipped off). Instead of using a wire, a bodger bar (as it is called at Pollock's) or poker (as it was known at McDougall's) is used. This is placed in the mould - here a bipartite mould - which is then closed and placed in the chest. The action of the stopper forces the clay from the roll along the mould round the poker, thus forming the short stem.

FIGS 114-116

Manufacture of stub-stemmed effigy bowls in the form of human heads with a tripartite mould at Pollock's. FIG 114 shows the pieces of equipment: on right the bodger bar or poker, which took the place of the wire; centre, the two major parts of the mould with a fired bowl in one part to show where the roll was placed; above, the third part of the mould, carrying the facial part of the mould design. FIG 115 shows the bodger bar in place in the upper part of the mould and the facial part of the mould is being held towards the camera. The moulded pipe is on the right. (FIG 116 over.)

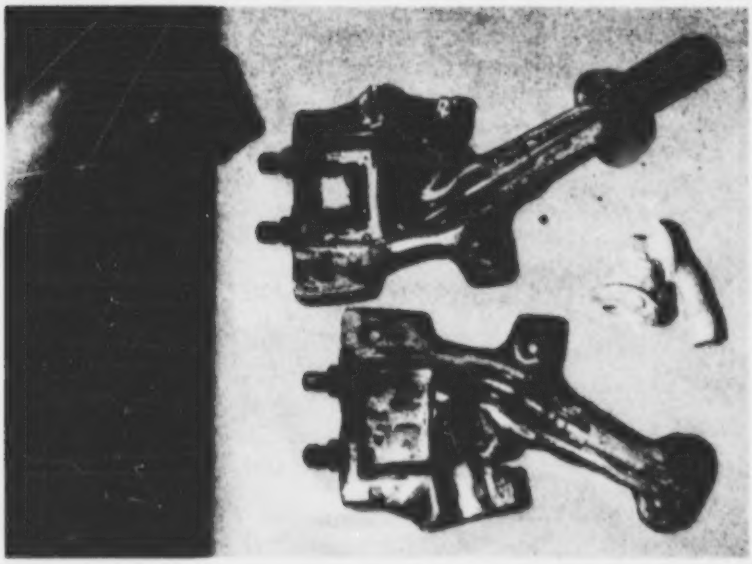


FIG 116

As FIG 115 but showing third part of mould fitted in place in upper section of mould.

FIG 117

Type of mouthpiece common on clay pipes made in France and Germany in the C19 (National Historic Parks and Sites Branch, Ottawa).

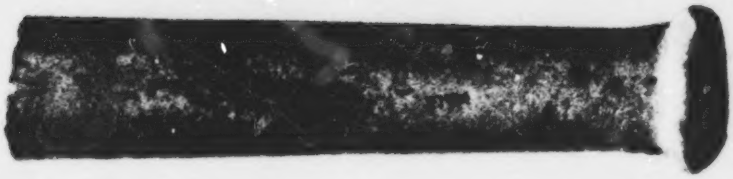


FIG 118

Table of pipemaking terms used in Britain and their Dutch and various German and French equivalents showing the derivation of a number of the latter from the former.

		GERMANY		BELGIUM		
England (ca.1600)	The Netherlands (1600-25)	Brandenburg (prob. via Cologne (ca.1750?)	Westerwald (ca.1700?)	Andenne (from Westerwald) (1768)	Courtrai (C19)	Northern France (ca.1700)
roll	rol	Weller	Rolle	rolle	rolle	rouleau
[roller]	rolder	Roller	?	rolleuse (feminine)	rolder	rouleur[3]
moulder) [caster?])	kaster	(Kaster) (Former)	?	?	kaster	mouleur
wire	weijer	Weiserdrath (mod. Weiserdraht)	Draht	?	(weier (ijzerdraad	broche de fer
stopper	stopper	Stopfer	Stöpfer	schtoup	(stopper (stuiker	étampeux[4]
trimmer	(tremmer (tremster	Tremmer	Trümmerin (feminine)	trameuse[1] (feminine)	tremmer (the process)	trameuse[5] (feminine)
spew	(schrobbles (scrables	Grad (mod. Grat)	Schrubschen	?	?	scraables
shanker	schenker(tje)	Haken	Schenker	schinque))	(smoetter (ijzerken	estriqueux
smoother (tool)	smoier	Messer schmussen (verb only)	schmoudern (verb only)	schmoud)		?
[glazer]	glaaster	Pfeifenglaser (glasen the verb)	?	glaçage (the process)	glazen (the process)	?
button	botter	?	?	boton	bottom	bouton
[polishing liquid]	zeepsop (snollen-the process, snollap-the polishing cloth)	Schnolle	Wachs	?	?	?
saggar	(pijpenpot) (kapsel)	Pfeifenkasten	Kapsel	cazette[2]	?	gassette[6]

---

[1] "trummeuse" recorded at Chokier W of Liège by Jean-Léo

[2] "gazette" recorded by Lefrancq

[3] "rolleur" recorded by Voisin at Givet

[4] "estampeux" recorded by Jean-Léo; "étampeur" by Coolen 1970; "étampoir" by Bitard; "étampon" by Molinier; "schtoup" by Voisin at Givet

[5] "tramasseuse" recorded by Jean-Léo

[6] "cazette" recorded by Voisin at Givet

FIG 119

Pipeclay "mushrooms" with bronze wheel attachment which imparted the rouletting round the mouth of the pipe bowl. Originals at Southorn's factory, Broseley, and possibly late C17-early C18 in date (Oswald files).

FIG 120

Map of kaolin and ballclay deposits in SW England and their presumed parent granitic massifs (information derived from Howe 1914: 6 fig 1; Holdridge 1955: 370 fig 1; Edmonds et al 1969: 101 fig 30; and Highley (comp.) 1975: 4 fig 1 and 9 fig 4).

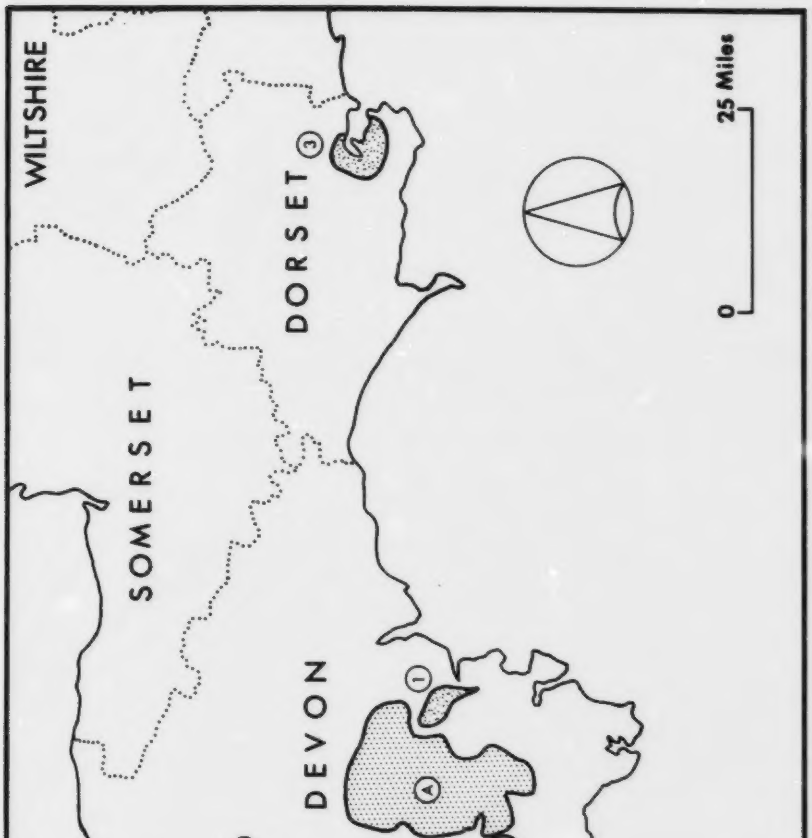

Parent Granitic Massifs
Ⓐ Dartmoor
Kaolin Deposits
Ballclay Deposits
① South Devon area
② North Devon area
③ Dorset area
WILTSHIRE
SOMERSET
DORSET
③
DEVON
Ⓐ
①
②
RNWALL
0
25 Miles

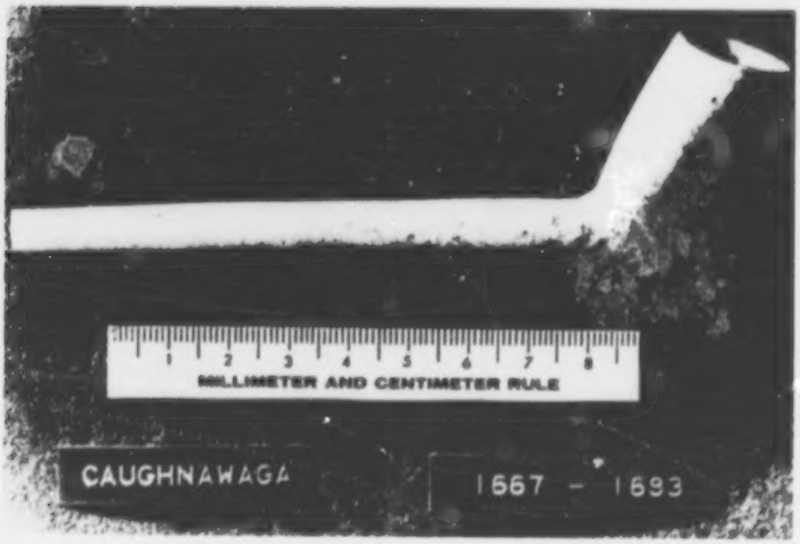
FIG 121

Dutch pipe from the second-half-of-the-C17 Indian site of Caughnawaga, at Fonda west of Amsterdam, central New York state. This shape of bowl is frequently found on Indian sites in New York state within the Dutch sphere of trade, thought this writer has seen none similar in The Netherlands; it may possibly have exercised some influence on English pipes of Oswald's types 7 and/or 9, though as argued in the text at least type 9 bowl shapes can be more plausibly derived from earlier English bowl forms (photograph from J.H. McCashion, Albany, New York state).

FIG 122

Dutch pipe from ealier C18 contexts at the Fortress of Louisbourg, Nova Scotia. This shape appears to be extremely rare among Dutch pipes so far found in North America, and it too is of a shape unknown to this writer from Dutch collections. Like the pipe illustrated in FIG 122, this example could also be claimed as exercising an influence on English pipes of Oswald's type 9 (though not his type 7); however, as noted when describing the pipe illustrated in FIG 122, Oswald's type 9 pipes can be convincingly derived from earlier English bowl shapes (National Nistoric Parks and Sites Branch, Ottawa).

1683


1 2 3 4 5 6 7 8
MILLIMETER AND CENTIMETER RULE
CAUGHNAWAGA
1667 - 1693

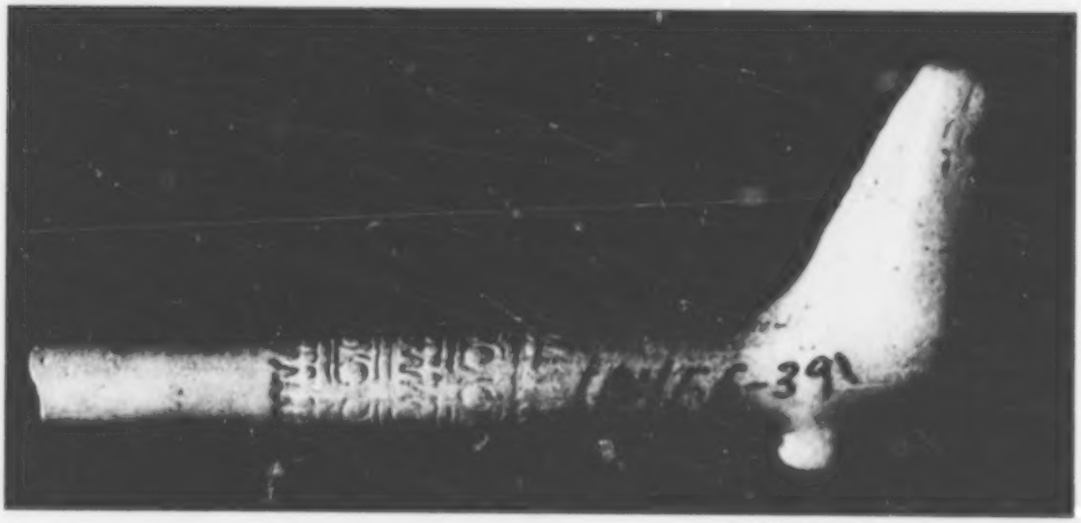

-391

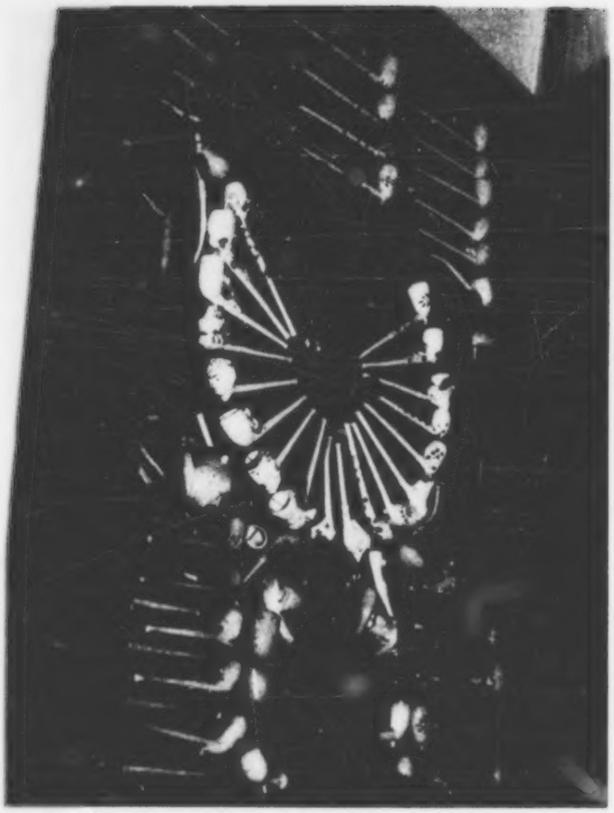
FIG 123

Display case of products of the Baumbach, Westerwald, firm of Wilhelm Klauer Söhne K.G. probably dating to the begining of the C20. The firm was founded in 1890 and is at present the largest producer of clay pipes in the Westerwald. The firm also produces pottery.

FIG 124

Display case of pipes of the firm of Wingender from Chokier, near Liège, at the Musée de la Vie Wallone in Liège, containing 87 pipes, 4 miniature pipes, and a cigar/cigarette holder, exhibited by the firm at the Philadelphia Exhibition of 1878. The Wingender firm was established at Chokier in 1818 and continued there until after WW 1; the family came from Höhr in the Westerwald, where the name in various spellings is known in the pipemaking trade in the C19 and late C18.

1685



FIGS 125-127

Site and surroundings of Fiolet factory at Saint-Omer as they were in April 1969, apparently only a few weeks after the last parts had been demolished (the factory had closed ca.1919). FIG 126 is a view looking SW from the junction of the rue des Béguines (left) and the rue Gambetta (rt). FIG 127 shows typical houses on the south side of the rue Thiers (formerly the rue du Faucon) which runs parallel to and south of the rue Gambetta, opposite the site of the factory. The Fiolet factory occupied virtually all the block bounded by the rue des Béguines, the rue Gambetta, the rue des Blanches Manches (see FIG 128 - its buildings are visible in the distance in FIG 126), and the rue Theirs (running to the far left of FIG 126). (FIG 128 over.)

FIG 127

Houses in the rue des Blanches Manches, an alley which runs from the rue Theirs to the rue Gambetta (its northern end is visible on the right of FIG 126). The name of the alley - street of the white sleeves - is an allusion to pipemaking.

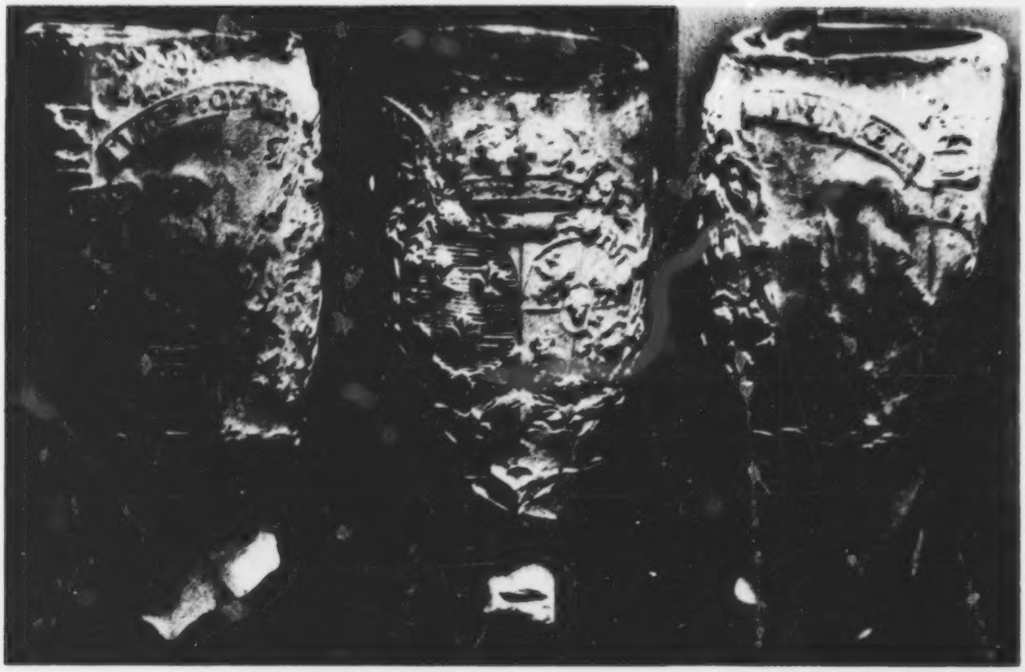
FIG 128

Composite photograph of Dunkirk-made pipe from the Fortress of Louisbourg, Nova Scotia, possibly datable to ca.1751-58 (National Historic Parks and Sites Branch, Ottawa).

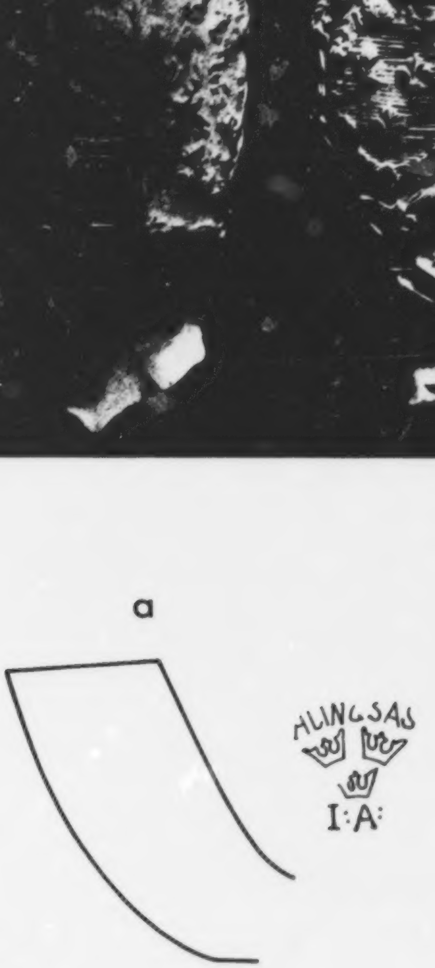
FIG 129

Pipes a and b are C18 Swedish pipes produced respectively at Alingsås and Varberg. The shape of pipes a and b is a direct copy of Oswald's London-Home Counties type 9 shape of the C18 and the maker's marks, which use the initials of the factory-manager or pipemaker, also show English influence (from Puktörne 1968: 78 fig 5).

1691



a


ALINGSAS
I:A:

b

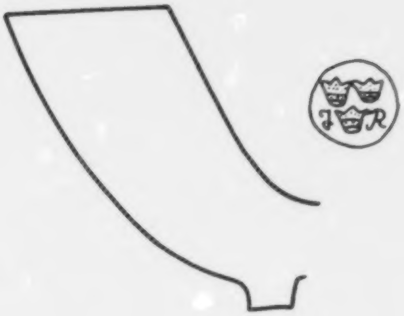


FIG 130

General view of area immediately west of Montreal pipemaking area of the second half of the C19, looking west from the approaches of the Jacques Cartier Bridge, taken October 1969. Maisonneuve Blvd runs under the Bridge approach from the left; the back of the houses centre and right are of dwellings on Dorion St (known last century as Shaw St). The Montreal pipemaking ghetto, now demolished, lies under the bridge approaches a few blocks to the left of the photographer, but the essentially slum nature of the area can be seen in this illustration.

FIG 131

View taken October 1969 of Erie St looking south towards Dorion St; the now-cleared area to the right of the photographer and behind the photographer was occupied by a number of Montreal pipemakers last century.

FIG 132

Dorion St looking west, October 1969. The nearer arrowed premises, now 1056-60 Dorion St, was 32 Shaw St last century and occupied in 1870 by Montreal pipemaker Dennis Murney; the farther, now 1094-1098 Dorion St, was 48 Shaw St and occupied in 1867 by Richard Gibson.

FIG 133

East side of White Horse Rd (prior to 1938 White Horse St), East London, in April 1968 looking SE, between Wakeling St (Green St last century) on the extreme left and Commercial Rd, just out of the picture to the right. The plain two-storey brick row of dwellings is directly opposite the site of the Ford family's pipemaking premises in White Horse Rd and probably dates to ca. 1820. The Fords are recording making pipes at their White Horse Rd premises 1823-1909 though a family business card gives a founding date for the business of 1810 and family tradition indicates they started in White Horse Rd, and it seems probable their premises would have been similar in appearance to those opposite shown here. The "White Horse" tavern on the right has a history of more than 350 years, being noted in a 1615 survey of lands held in East London by the Mercers' Company.

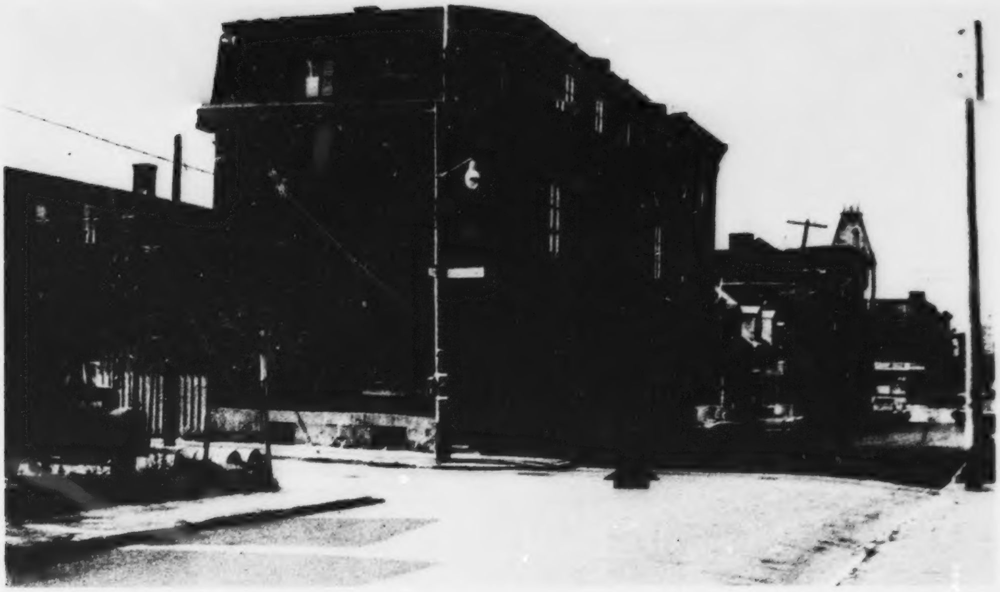


FIG 134

East side of White Horse Rd viewed April 1968 from point immediately south of the viewing point of FIG 133. The ca.1820 two-storey dwellings opposite the site of the Ford premises are on the righ; the more pretentious three-storey row immediately north of Wakeling St (centre left) probably dates to ca.1855.

FIG 135

Site of 15 Wentworth Place (97 Mile End Road after 1863), East London, April 1968, into which premises the White Horse Rd Fords expanded in 1841, taking it over from another pipemaker, Thomas Balme, and occupying it until 1905. The premises lay immediately left (west) of Morry's hair styling shop (centre rt), occupying most of what is now the passage between Morry's (99 Mile End Rd) and the ABC Cinema (93-95 Mile End Rd). In the mid-C19 the site of the ABC Cinema was "The Eagle" tavern at 14 Wentworth Place (later 95 Mile End Rd), one of the salon theatres which were precursors of the Victorian music hall; by 1894 it was the Paragon Theatre of Varieties with a small covered lane on its eastern side which is presumably Eagle Passage (not to be confused with the now-demolished Eagle - after 1938, Eaglet - Place three properties further east) noted in one directory entry as the Ford address. This lane led to premises farther back which were most probably the Ford pipemaking property (occasionally Balme and Ford were listed at 14 or 14a Wentworth Place, suggesting some connection between "The Eagle" and the pipemaking premises). Eaglet Place is on the extreme right, where the figure is standing. (The industrial building to the rear is Charrington's brewery.)

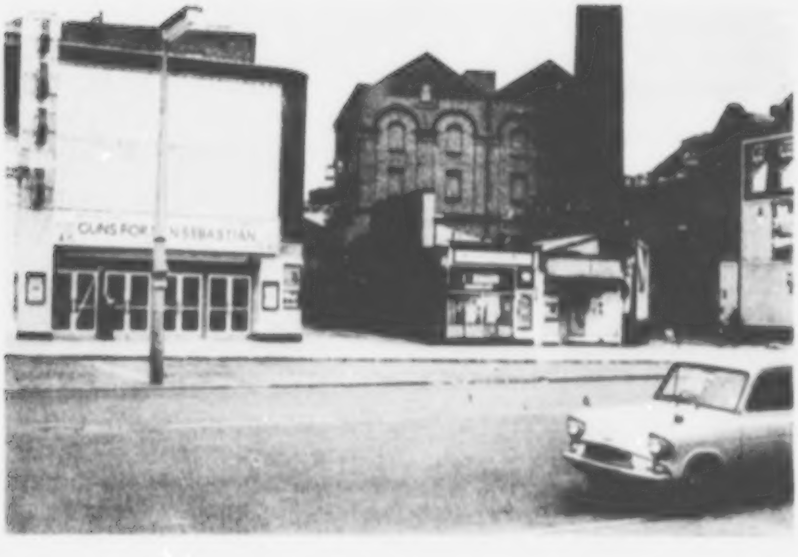

GUNS FOR SAN SEBASTIAN

FIG 136

Site of 15 Wentworth Place (97 Mile End Rd after 1863), East London, April 1968 (cf FIG 135). The long featureless wall right is the east side of the ABC Cinema, Eagle Passage running beside it behind the car and figure on extreme right. The panel van is leaving Eaglet Place, which at the time this photograph was taken was being demolished. Three-storey row of premises to right of photograph, now 107 Mile End Rd and upwards, was called Ireland Row prior to 1863 and some of the properties probably date to ca.1725.

FIG 137

Durham Row (prior to 1879 Church Row), East London, looking east, now a cul-de-sac opening off White Horse Rd immediately east of St Dunstan's Church (trees of churchyard visible in background). Number 4 Church Row, now 5 Durham Row, was occupied by the White Horse Rd-Mile End Rd Ford pipemaking business for the single year 1879; the premises were (April 1968) those of a butcher R. Pack and Son and directly behind the child in centre of photograph.

DIPLOMAT
34
D.H.FALL
WALTE

FIG 138

Durham Row, East London, looking west (cf FIG 137. Number 5, the Ford premises in 1879 (then 4 Church Row), is R. Pack and Son's butcher's shop in the mid-distance.

FIG 139

Southern half of Northdown St (in the C19, North St), Pentonville, London, April 1968, looking south to Pentonville Rd. The White Horse Rd John Ford had a branch here and is recorded 1826-65, being suceeded in the business by a son-in-law Ebenezer Church sr and latterly by Church's widow, Sarah, until the business closed in 1894. The business was at numbers 23-25 (prior to 1891, numbers 27-28) the site of which is immediately adjacent to the present end property of the architectural front extending into the middle distance (in the gap in the line of properties in the middle distance, immediately behind the far lamp-post). This street was being built at the end of the C18 and the first decades of the C19; its architecture suggests it was an area of some pretentions. Ford was presumably an early occupant of the area, and it is perhaps suprising that in an area obviously planned as residential he was able to carry on a business such as pipemaking so soon after it had been built. Although they stopped pipemaking on the premises after 1894, and indeed restarted that trade at another address (p. 379), the Church family possibly continued to own the property until it was demolished ca.1934, for in the earlier 1930s an Ebenezer Church is recorded at number 25 as a scientific instrument maker. In the C19, John Ford and the Churches also owned two adjacent houses on the opposite side of the street.

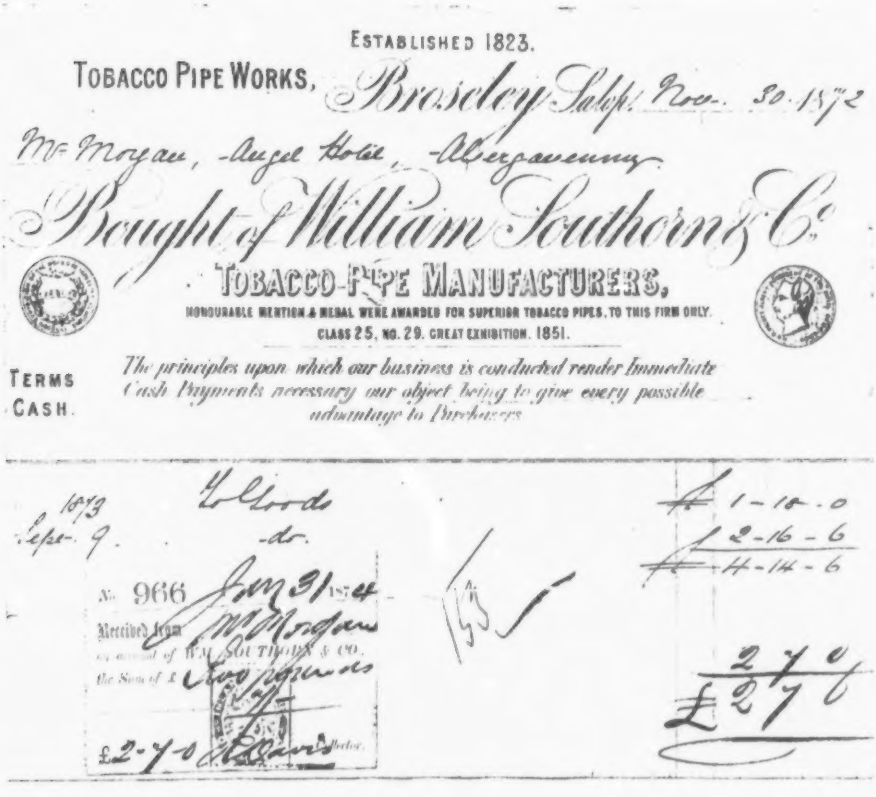
FIG 140

Southermost part of Cannon Street Road, East London, looking north, April 1968. A Ford family of pipemakers (so far as is known, unrelated to the Ford family whose properties appear in FIG 133-37) is recorded here (on the west side of the street, now cleared) 1836-53, the premises continuing to be used by pipemakers until 1892. The row of properties opposite the Ford premises shown here have architectural fragments of everything between ca.1780 and ca.1880 and in all probability Ford's premises would have been appeared much the same as these.

FIG 141

Bill from William Southorn and Co to Angel Hotel Abergavenny, dated 30 November 1872. The entry "1873 Sept 9" appears to refer to the lower of the two "To Goods" entries, that costing £2 16 6, and the upper to an order of 2 December 1872 for eight gross Broseley Smoke Rooms at 4s6d a gross plus 2s for the box; this at any rate is the interpretation from comparing the account with the Angel's ledger-book entries which list the 2 December 1872 order for the amount listed in the first entry in the bill and a "To Goods" for £2 16 6 for 9 September 1873. The landlord of the Angel, William Morgan, evidently paid only part of this bill, the receipt dated 31 January 1874 being only for £2 7 6 and a balance of £2 7 6 being outstanding. The survival of this material from the Angel is due to its being kept in a lawyer's office after bankrupcy at the Angel, so Southorn may never have been paid the full amount; he appears to have received back this bill subsequently, however, for the signature "William Southorn and Co May 1874" appears on the reverse. (Original bill in possession of writer.)

VICTO
Glo
TABLE W



ESTABLISHED 1823.

TOBACCO PIPE WORKS, *Broseley Salop.* Nov. 30. 1872

Mr Morgan, Angel Hotel, Abergavenny

Bought of William Southorn & Co.

TOBACCO-PIPE MANUFACTURERS,

HONOURABLE MENTION & MEDAL WERE AWARDED FOR SUPERIOR TOBACCO PIPES, TO THIS FIRM ONLY.
CLASS 25, NO. 29. GREAT EXHIBITION. 1851.

TERMS
CASH.

The principles upon which our business is conducted render Immediate Cash Payments necessary our object being to give every possible advantage to Purchasers

1873	To Goods	£ 1-10-0
Sept. 9.	do.	£ 2-16-6
		£ 4-14-6
		2 7 0
		£ 2 7 0

No. 966 Jan 31 1874

Received from Mr Morgan
on account of WM. SOUTHORN & CO.
the Sum of £ Two pounds 7/-

£2-7-0 H. Davies Collector.

FIGS 142-145

Four maps showing the revival and ultimate decline of the Bristol pipemaking industry in the C19 and its progressive retrenchment within the St Jude's area (outlined in FIG 142). Each dot represents a pipemaking premises used during the period covered by the map; smaller dots are used in FIGS 143 and 144 in the St Jude's area because of the concentration of premises there. Data has been taken from trade directories only; as it is often difficult to tell whether new makers took over premises of former makers because frequently the number of the premises on many of the streets are not given or there are other directory ambiguities(cf 6: VI) the dots represent as far as possible a minimum number of premises. FIG 142 covers the period 1775-1809; FIG 143 the period 1810-30; FIG 144 the period 1841-60; and FIG 145 the period 1871-1900 (Base-map is the Geographia Plan of Bristol 4½ ins to mile).

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1705

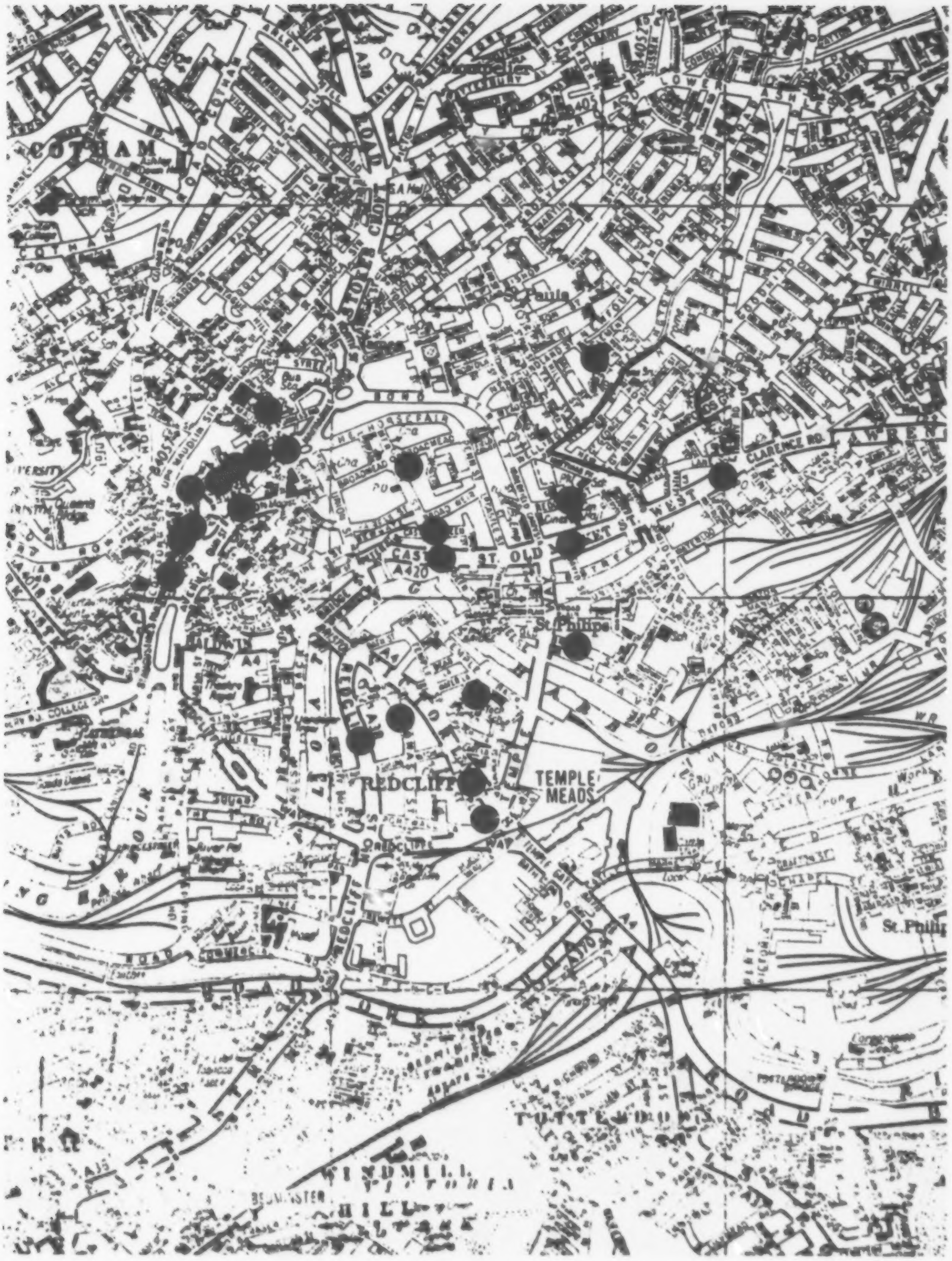
COTHAM
St Pauls
HORSEFAIR
BROADMEAD
CLARENCE RD
CASTLE ST
OLD MARKET ST
WEST ST
A420
St Philips
REDCLIFF
TEMPLE MEADS
FLOATING HARBOUR
St Philip
WINDMILL HILL
BEDMINSTER

FIG 143

See legend for FIG 142.

(c) Geographia Limited, Crown Copyright Reserved

1707

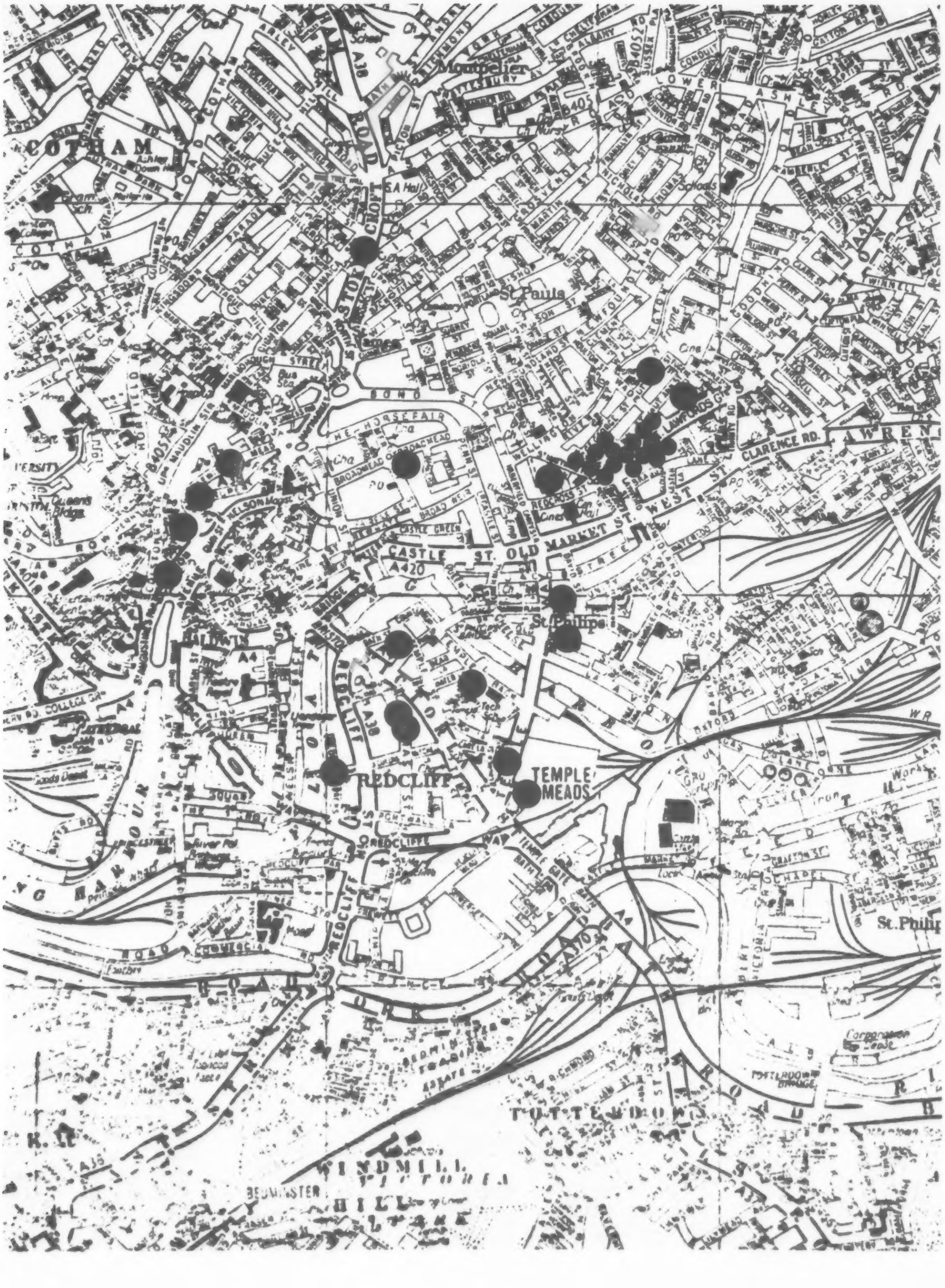
COTHAM
Montpelier
St Pauls
CLARENCE RD.
CASTLE ST.
OLD MARKET ST.
WEST ST.
St Philips
REDCLIFF
TEMPLE MEADS
St. Philip
TOTTERDOWN
WINDMILL HILL
BEDMINSTER

FIG 144

See legend for FIG 142.

(c) Geographia Limited, Crown Copyright Reserved

1709

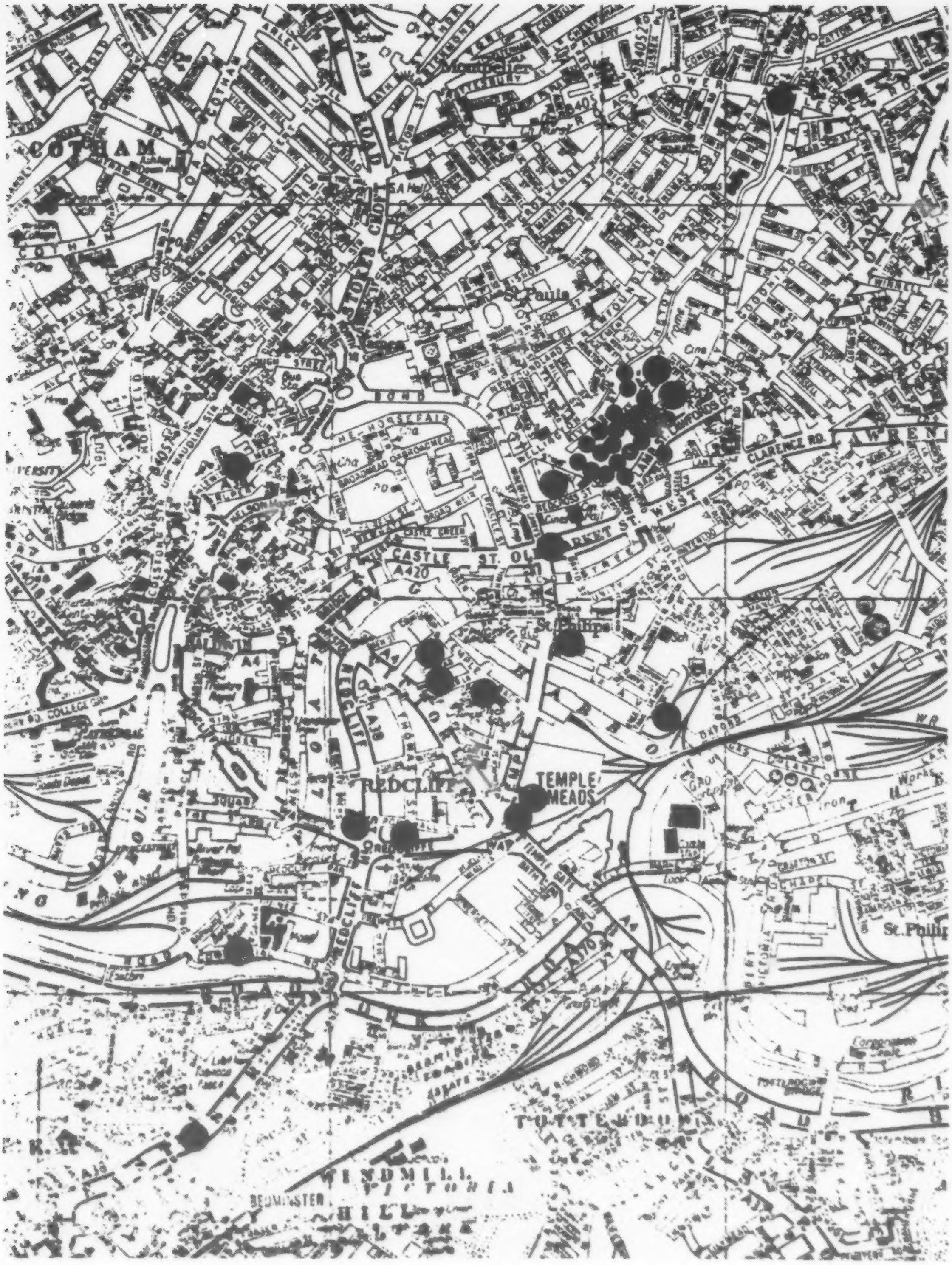
COTHAM
St Pauls
CASTLE ST.
WEST ST.
CLARENCE RD.
St Philips
REDCLIFF
TEMPLE MEADS
TOTTERDOWN
WINDMILL
HILL
BEDMINSTER
St. Philip

FIG 145

See legend for FIG 142.

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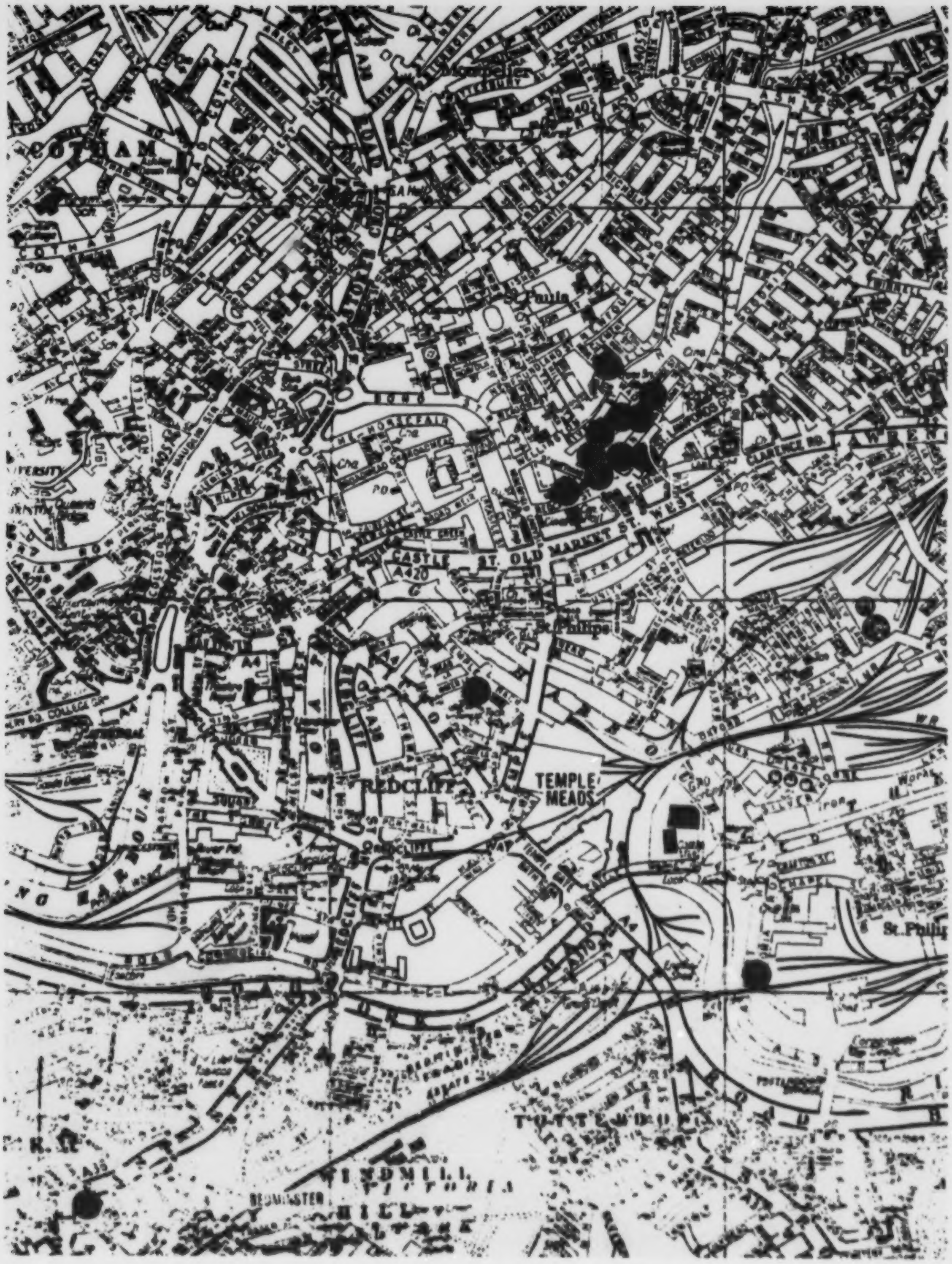
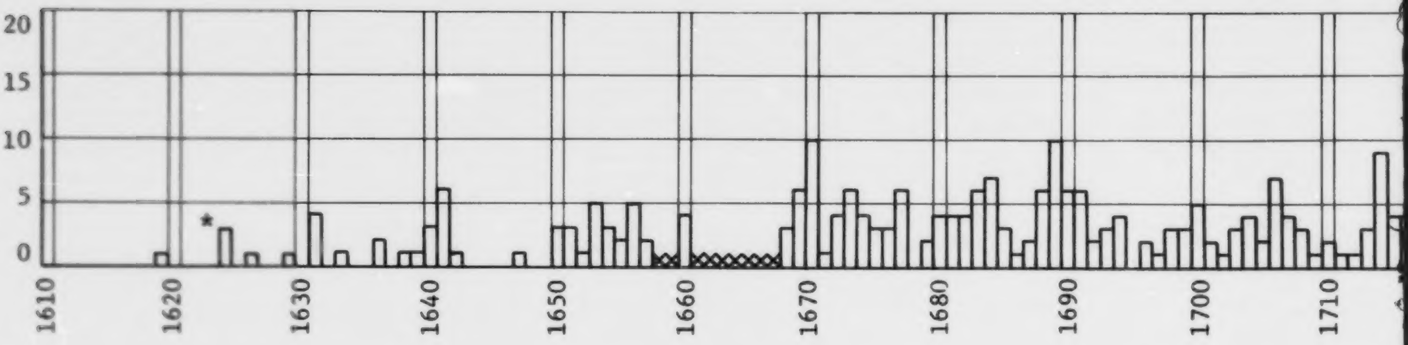

COTHAM
St. Pauls
OLD MARKET ST.
CASTLE ST.
WEST ST.
CLARENCE RD.
St. Philips
REDCLIFF
TEMPLE MEADS
St. Philip
TOTTERDOWN
WINDMILL HILL
VICTORIA PARK
BEDMINSTER

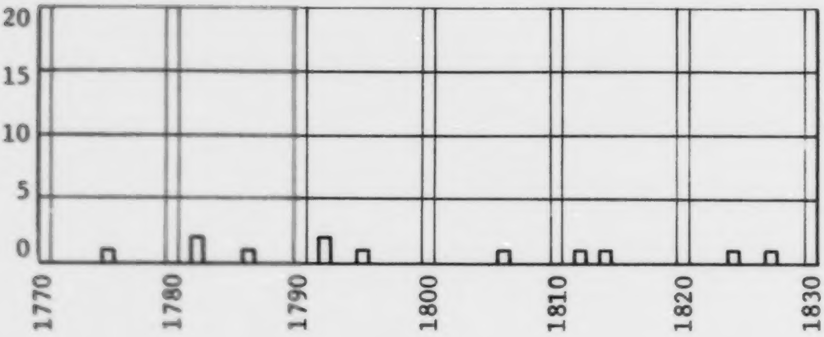
FIG 146

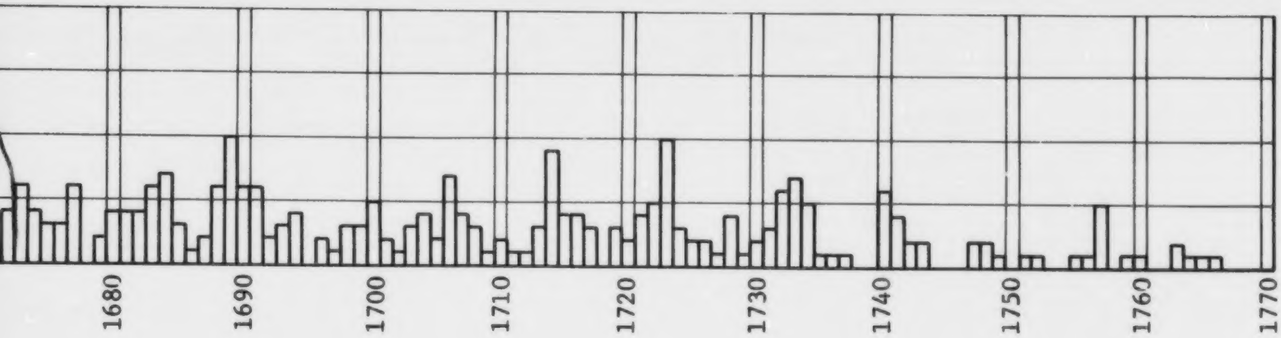
Pipemaker apprentices taken in Bristol between 1619, when the first such apprentice is recorded, and 1827, when the last such entry occurs. Apprentice records for the years 1658-59 and 1661-67 - those marked with a cross on the chart - are lost.

1713



* one apprentice, Alexander Cherrington I, was apprenticed at an unknown date subseque



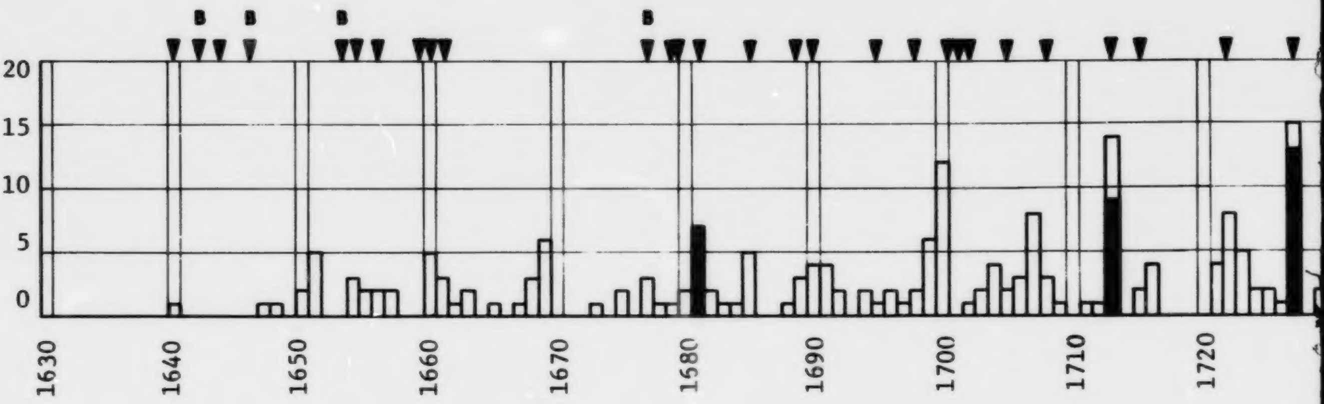


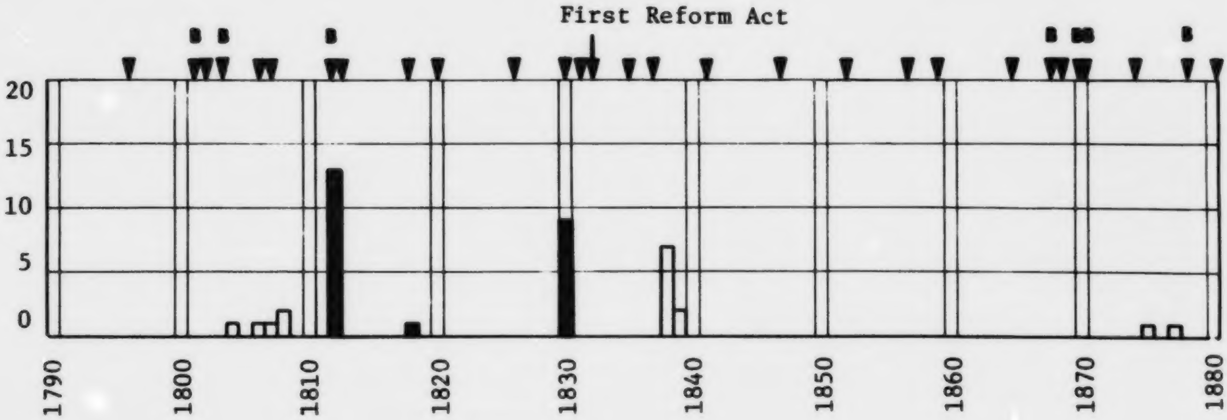
apprenticed at an unknown date subsequent to 1622

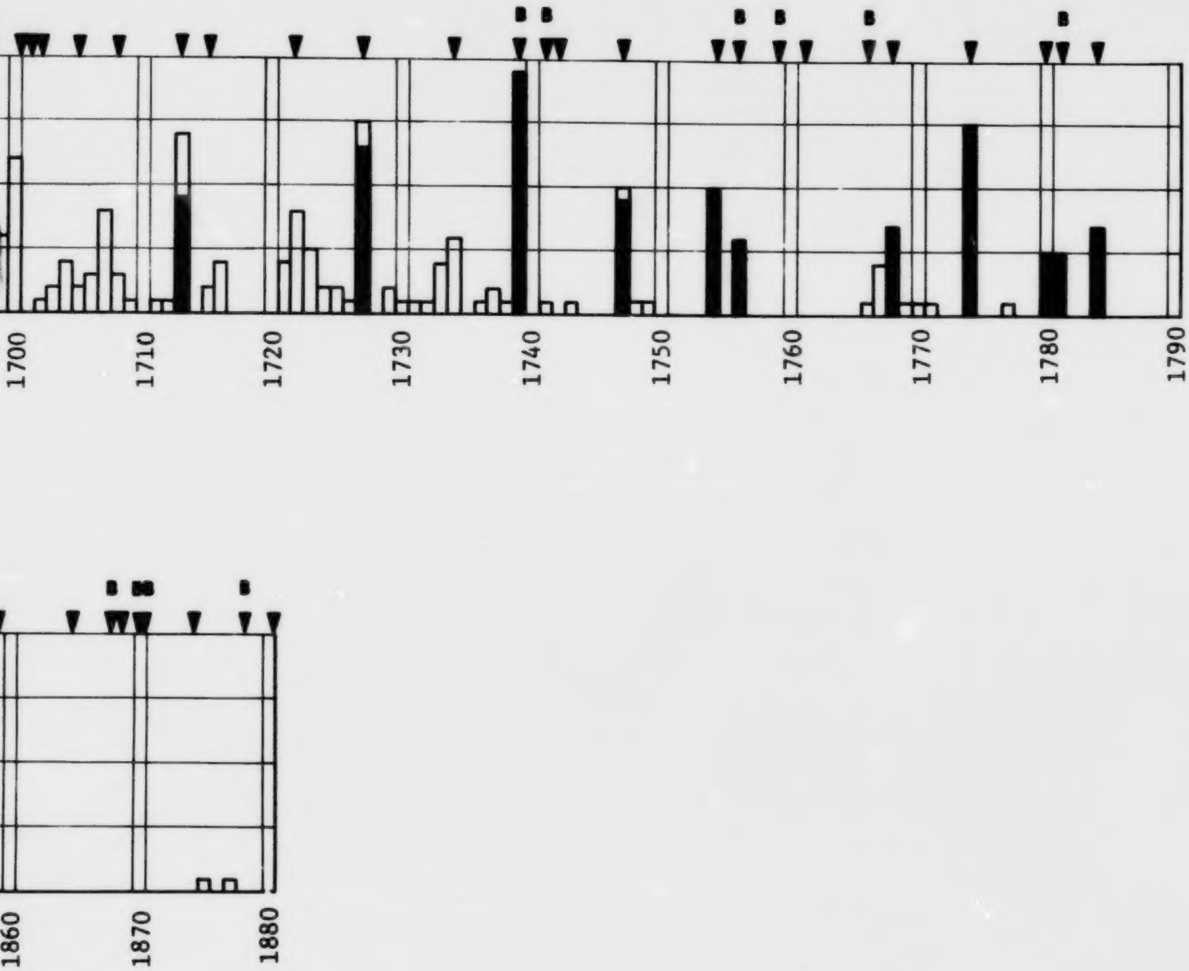
FIG 147

Freemen pipemakers recorded in the Bristol Burgess Rolls between 1640, when the first such entry appears, and 1877, when the last such is recorded. Arrows above date axis indicate elections; the letter B beside some of these arrows indicates a by-election. Pipemakers who took their freedom immediately prior to an election are indicated by a solid part of the bar: from this, and from the progressive tendency beginning in the early C18 for freedom to be taken only in election years, the disintegration of freedom as a meaningful craft regulation can be seen.

1715


B
B
B
B
20
15
10
5
0
1630
1640
1650
1660
1670
1680
1690
1700
1710
1720


First Reform Act
B
B
B
B
BB
B
20
15
10
5
0
1790
1800
1810
1820
1830
1840
1850
1860
1870
1880



B
1700
1710
1720
1730
1740
1750
1760
1770
1780
1790
1860
1870
1880

FIGS 148a-148b

Maps showing Bristol parishes, FIG 148b showing the seven central parishes at a larger scale. The heavy broken line in FIG 148a indicates the city limits prior to 1835 and the thin continuous lines the parish boundaries; both are taken from Ashmead's 1828 plan. The thin broken line marks the limit of the built-up area on Millerd's 1673 plan (cf FIG 172) (from Ralph and Williams 1968: facing title-page).

1717

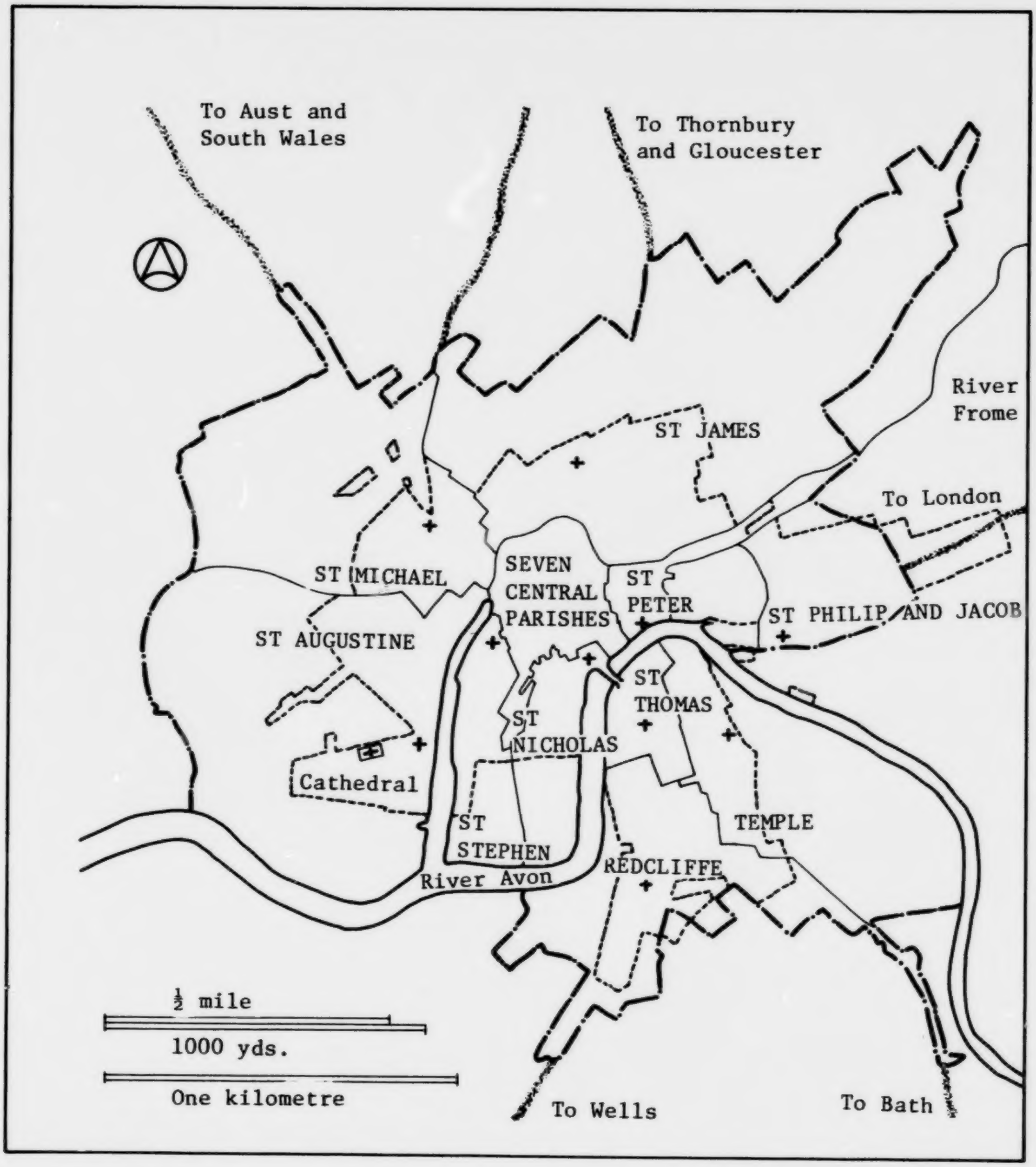

To Aust and South Wales
To Thornbury and Gloucester
River Frome
ST JAMES
To London
ST MICHAEL
SEVEN CENTRAL PARISHES
ST PETER
ST PHILIP AND JACOB
ST AUGUSTINE
ST THOMAS
ST NICHOLAS
Cathedral
ST STEPHEN
TEMPLE
REDCLIFFE
River Avon
½ mile
1000 yds.
One kilometre
To Wells
To Bath

FIG 148b

The seven central parishes at a larger scale (see FIG 148a) (from Ralph and Williams 1968: facing title-page).

1719

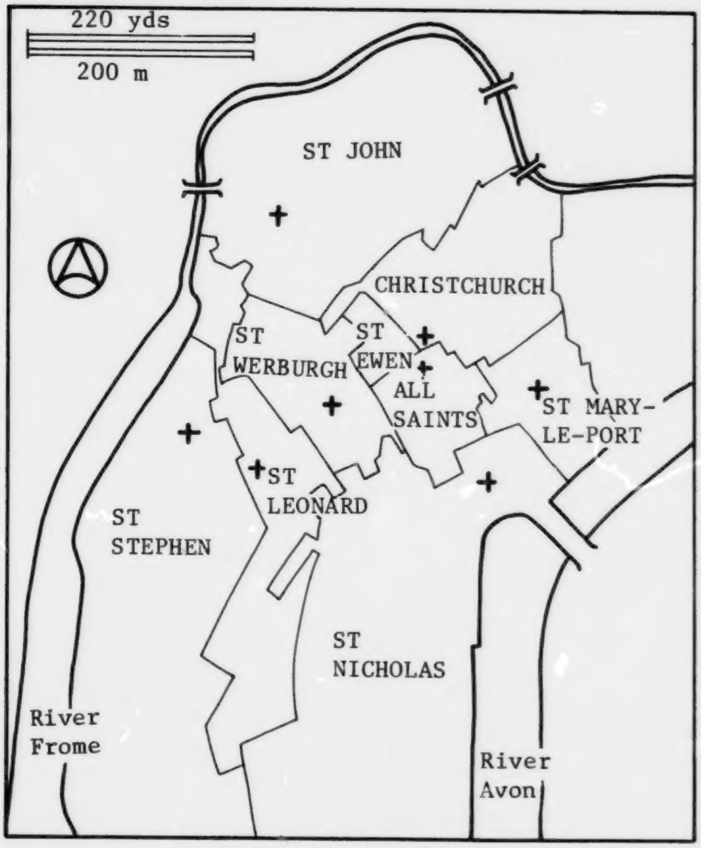

220 yds
200 m
ST JOHN
CHRISTCHURCH
ST WERBURGH
ST EWEN
ALL SAINTS
ST MARY-LE-PORT
ST LEONARD
ST STEPHEN
ST NICHOLAS
River Frome
River Avon

FIG 149

Host St, Bristol (up to ca.1800 called Horse St) looking SW from its commencement at Narrow Lewin's Mead as it climbs towards Colston St. Christmas Steps run up to Colston St at right. (For a photograph of Host St probably taken in the 1840s and looking in the same direction as this illustration but from a point approximately in the mid-distance, see Winstone 1970a: pl 56.)

FIG 150

"Pipemakers' Arms", Albert St, St Philip's Marsh, Bristol. This name is first applied to this tavern in 1880, its landlord Samuel Rich, who came from a local potting family, being briefly recorded as a pipemaker 1879-81. The property is of some age, as under the name Avon Cottage it appears on Ashmead's 1826 plan (FIG 151.)

1721

FIG 151

Section of Ashmead's 1828 _Plan of the city of Bristol and its suburbs_ showing western part of St Philip's Marsh and Avon Cottage, later the "Pipemakers' Arms" on Albert St (FIG 150).

1723

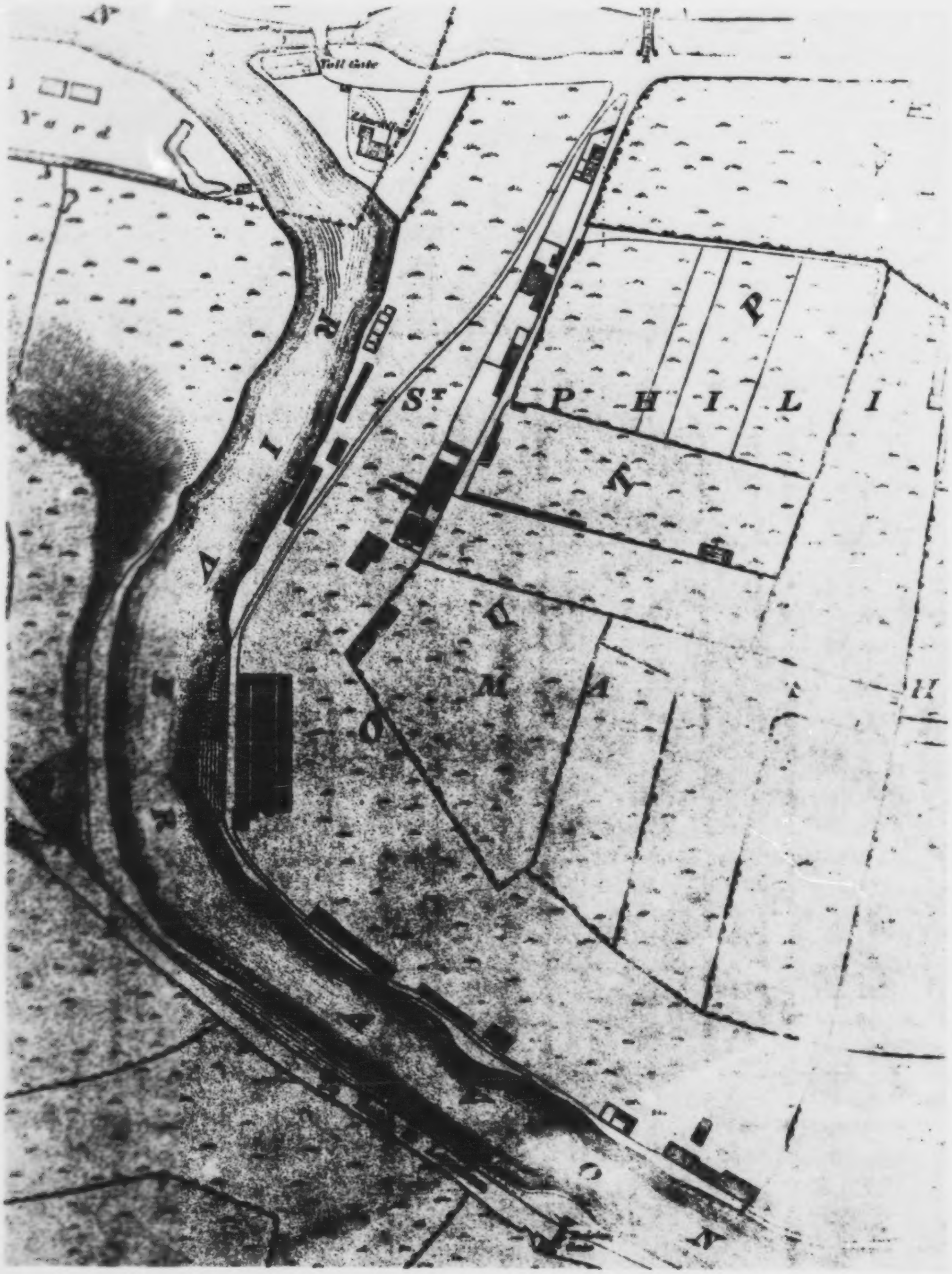

Toll Gate
Yard
St. P H I L I
P

FIG 152*

Map of SW England and South Wales showing the distribution of Ham Green medieval - probably C12-C13 - ware (open circles) and a first-half-of-the-C18 lead glazed slip-decorated Staffordshire-like earthenware manufactured in Bristol (solid circles). The open diamond marks the Ham Green kiln site. The dotted lines in mid-Somerset and mid-Gloucestershire indicate possible approximate boundaries of distribtuion of Ham Green Ware to the SW and NE of Bristol respectively: these are based on the negative evidence of no Ham Green ware being known from Taunton (the solid circle in SW Somerset) and Cirencester (the solid circle in east Gloucestershire) though widespread distribution behind these lines is indicated. The broken line in mid-Gloucestershire marks a similar possible boundary for the northern distribution of the slipware: none occurs at Gloucester (the open circle north of the line), though it is known as far north from Bristol as Stroud (solid circle south of the line).

* FIGS 152-55 and 159 show the pre-April 1974 county boundaries of England and Wales. In FIGS 152-54 and 159 the solid line outlines the 14 counties within which a survey of museum pipe-collections was undertaken (see p. 592 and n. 49).

1725

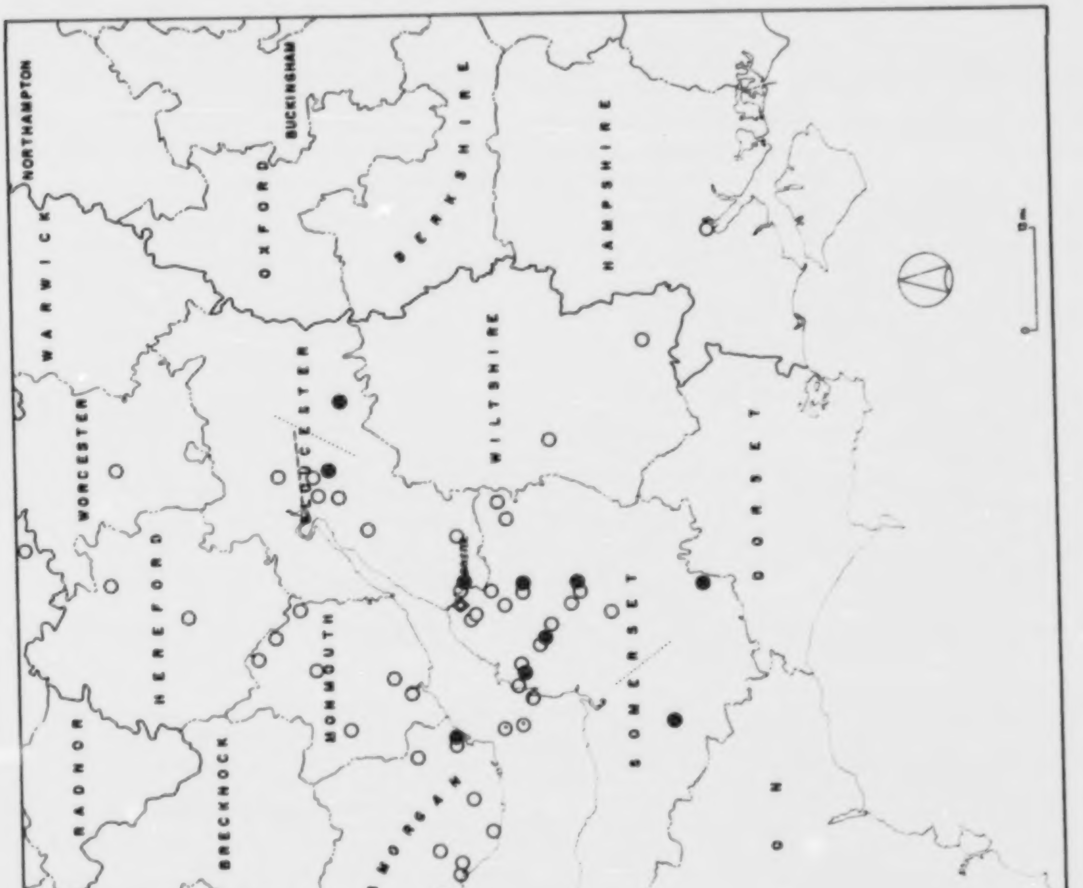

NORTHAMPTON
WARWICK
BUCKINGHAM
OXFORD
BERKSHIRE
HAMPSHIRE
WORCESTER
GLOUCESTER
WILTSHIRE
HEREFORD
RADNOR
BRECKNOCK
MONMOUTH
SOMERSET
DORSET
CARDIGAN
CARMARTHEN
GLAMORGAN
PEMBROKE
DEVON
CORNWALL

FIG 153

Map of SW England and South Wales showing distribution of pipes attributable to Richard Berryman (open circles) and Edward Lewis I (solid circles).

1727

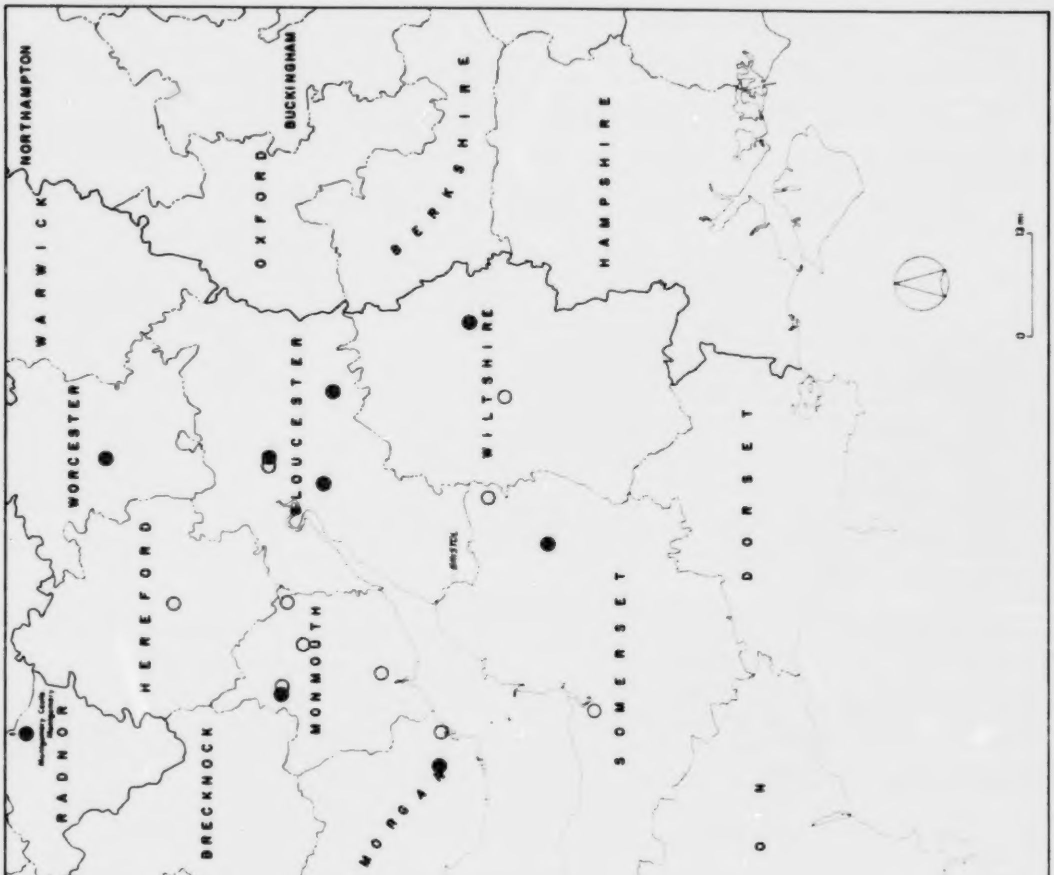

NORTHAMPTON
WARWICK
BUCKINGHAM
OXFORD
BERKSHIRE
HAMPSHIRE
WORCESTER
GLOUCESTER
WILTSHIRE
HEREFORD
MONMOUTH
BRISTOL
SOMERSET
DORSET
Montgomery Castle
Montgomery
RADNOR
BRECKNOCK
GLAMORGAN
CARDIGAN
CARMARTHEN
PEMBROKE
DEVON
CORNWALL
0
12 mi

FIG 154

Map of SW England and South Wales showing distribution of pipes attributable to Philip Edwards I and II (open circles) and Richard Nunney (solid circles).

1729

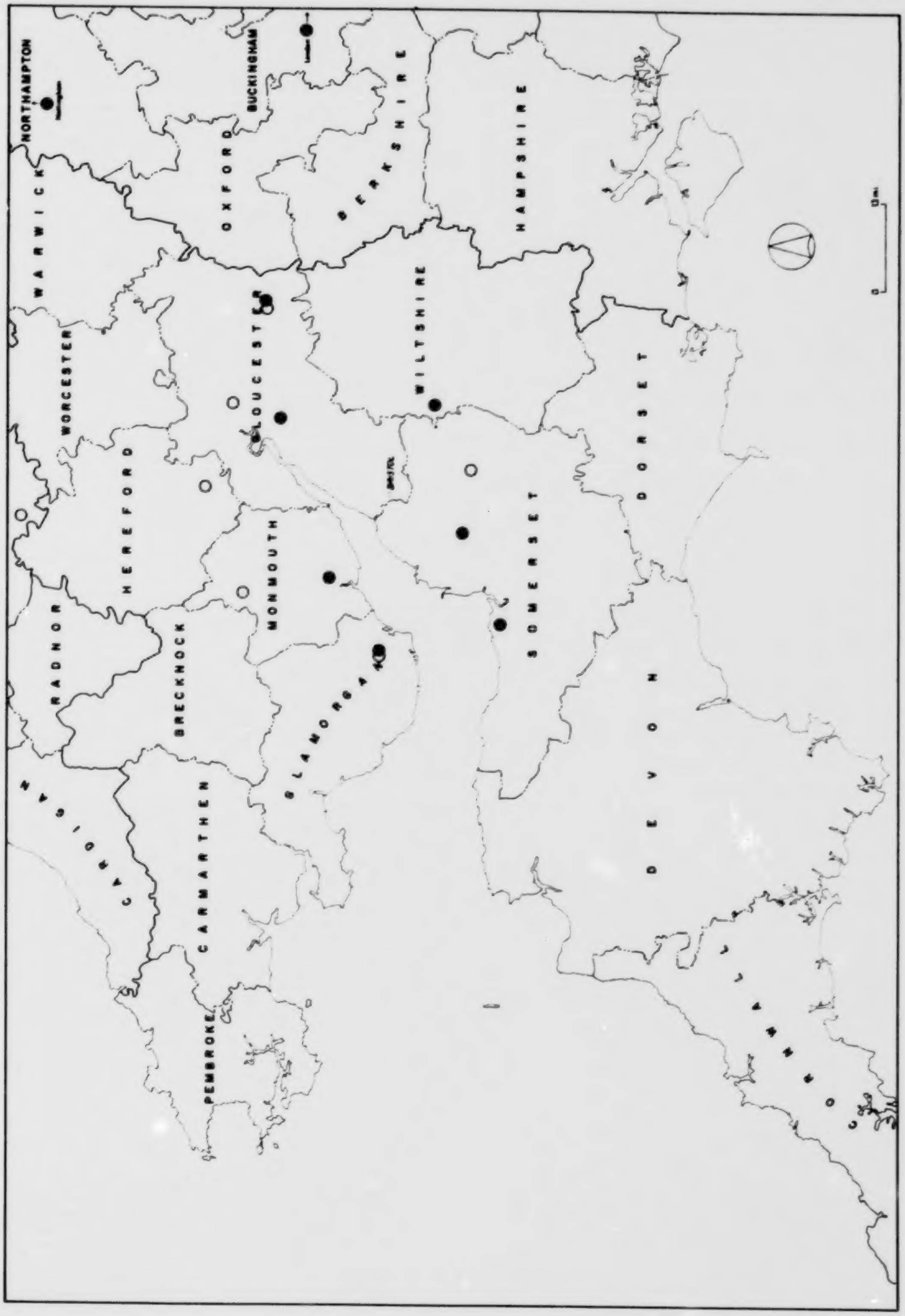

NORTHAMPTON
BUCKINGHAM
WARWICK
OXFORD
BERKSHIRE
HAMPSHIRE
WORCESTER
GLOUCESTER
WILTSHIRE
HEREFORD
BRISTOL
DORSET
SOMERSET
RADNOR
BRECKNOCK
MONMOUTH
GLAMORGAN
DEVON
CARDIGAN
CARMARTHEN
PEMBROKE
CORNWALL
0

FIG 155

Map showing extend of London-Home Counties type 9 pipe manufacture (stippling), West Country type 9 pipe manufacture (coarse hatching), and South-West type 10 pipe manufacture (fine hatching). Question-marks denote areas where boundaries are uncertain. (Poole, where current excavations show that in earlier C18 contexts the vast majority of pipes found are of London-Home Counties type 9 form, lies in SE Dorset. At present it is uncertain whether this preponderance represents products of a local industry - in which case the limits of London-Home Counties type 9 pipe-production has to be pushed appreciably farther west than the limit shown on this map, the Portsmouth area - or whether it is the result of direct trade from London, presumably a result of the Poole-London pipeclay trade, in which case one would have to presume little or no native Poole pipemaking industry at this time (see p.616.)

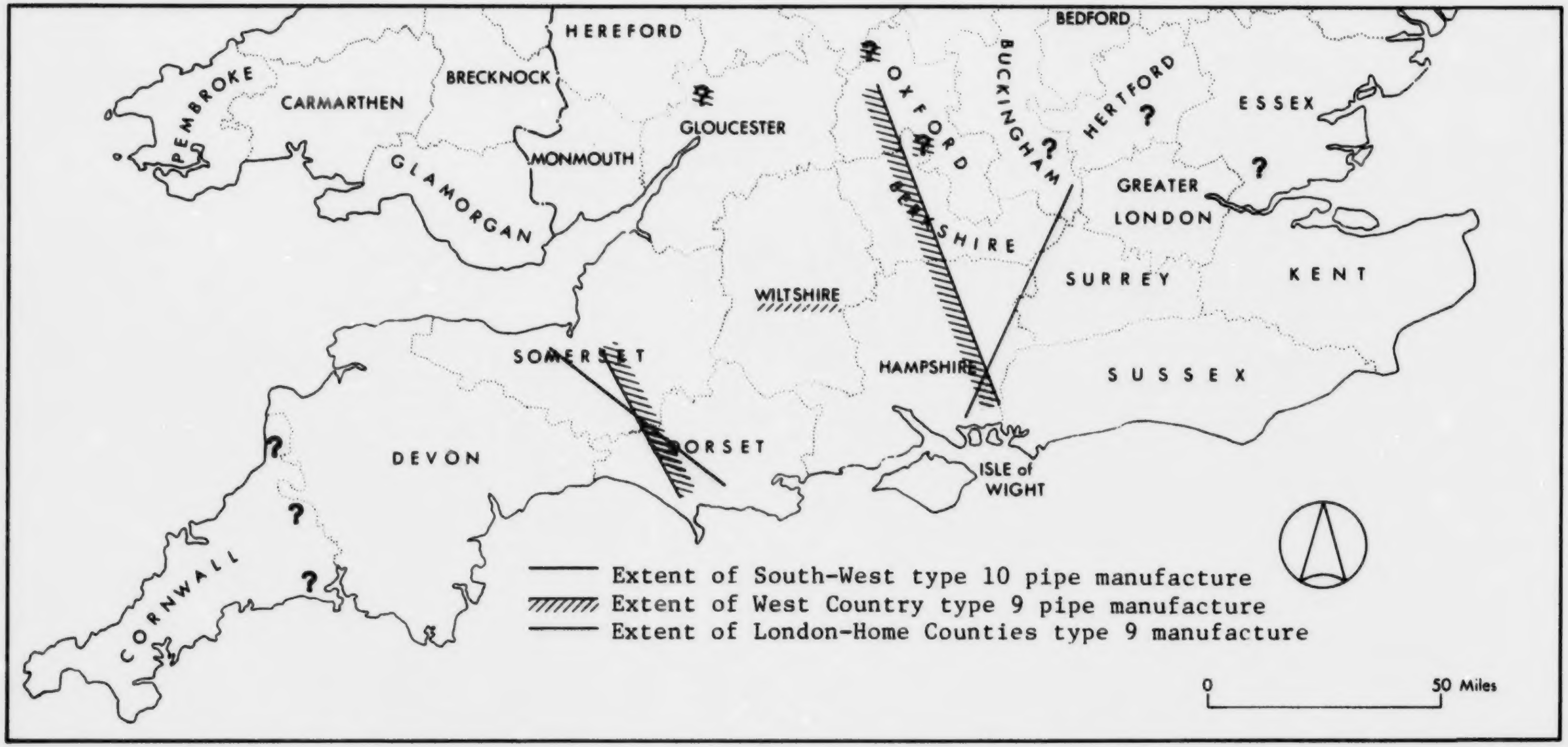
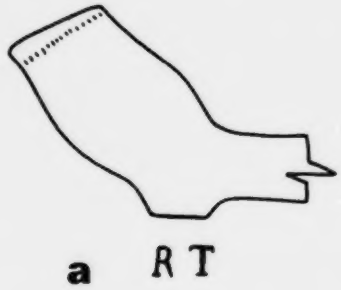

HEREFORD
BEDFORD
PEMBROKE
CARMARTHEN
BRECKNOCK
GLOUCESTER
MONMOUTH
GLAMORGAN
OXFORD
BUCKINGHAM
HERTFORD
ESSEX
GREATER LONDON
BERKSHIRE
KENT
SURREY
WILTSHIRE
SOMERSET
HAMPSHIRE
SUSSEX
DORSET
DEVON
ISLE of WIGHT
CORNWALL
?
Extent of South-West type 10 pipe manufacture
Extent of West Country type 9 pipe manufacture
Extent of London-Home Counties type 9 manufacture
0
50 Miles

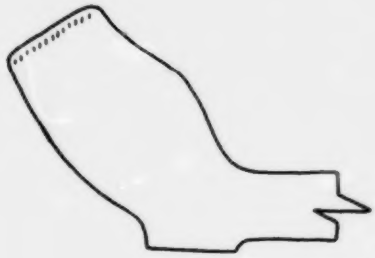
FIG 156a

Sequence of pipe-bowls shapes attributable to the Robert Tippet family and covering typologically from ca.1660 to the mid-C18 (Robert Tippet I became free 1660, Robert II 1678, and Robert III 1713).

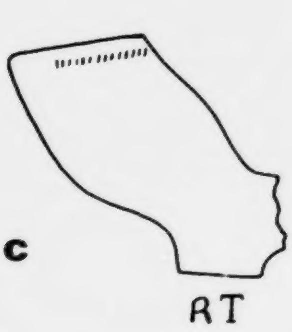
1733



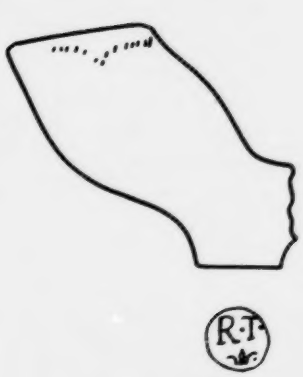
a



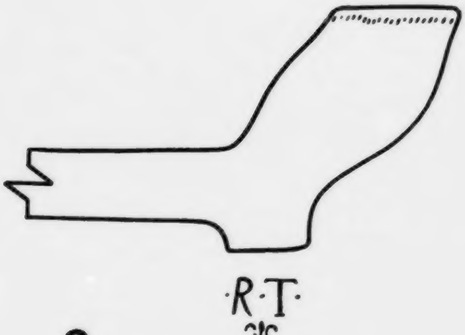
b



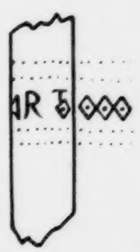
c



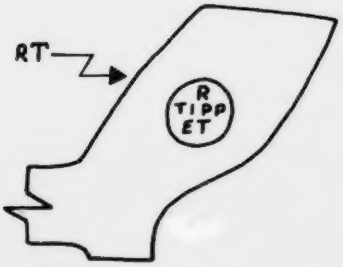
d



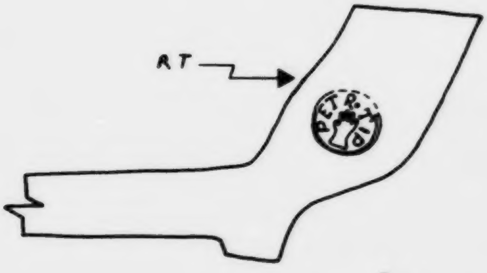
e



f



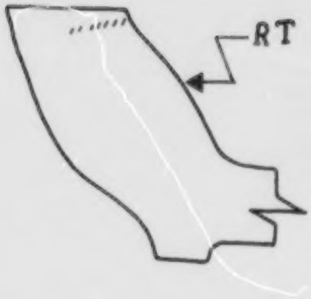
g



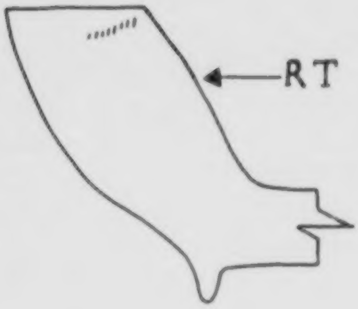
h

FIG 156b

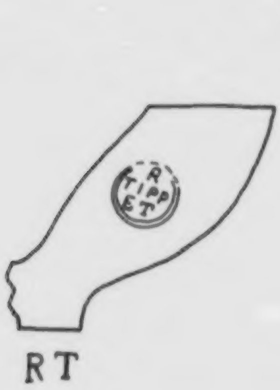
Pipe-bowl shapes attributable to the Robert Tippet family (continued).



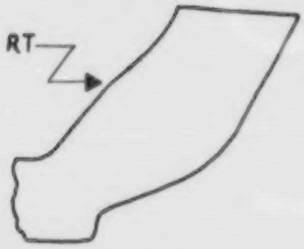
i



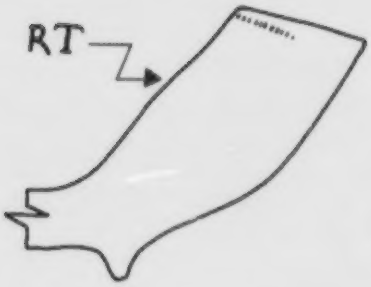
j



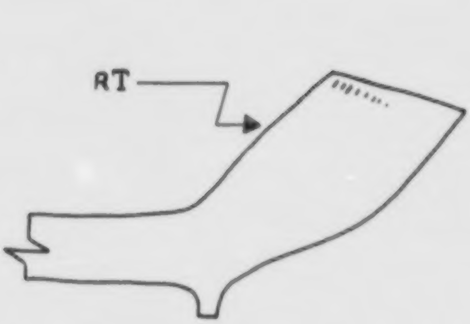
k



l



m

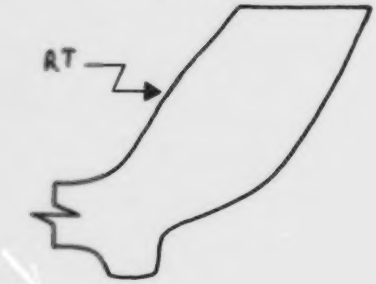


n

FIG 156c

Pipe-bowl shapes attributable to the Robert Tippet family (continued).

1737



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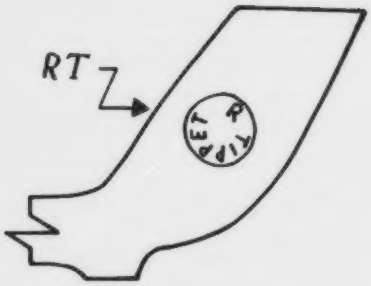

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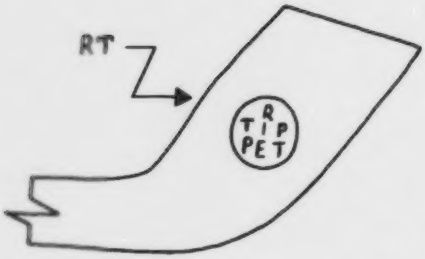

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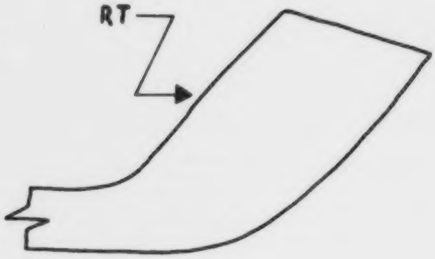

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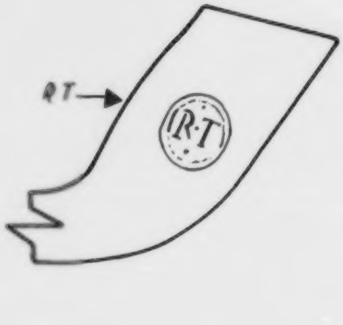

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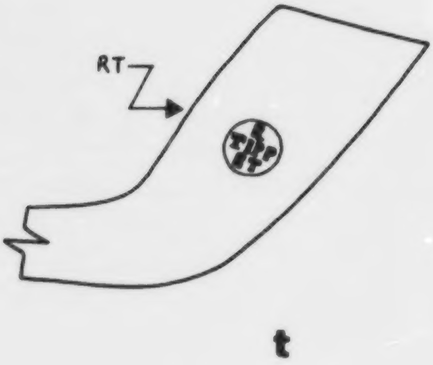
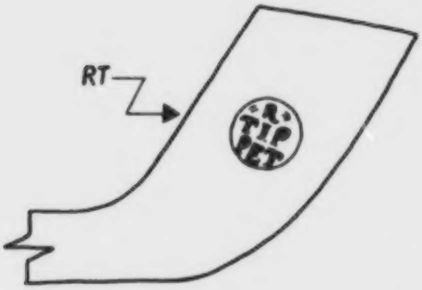


t

FIG 156d

Pipe-bowl shapes attributable to the Robert Tippet family (continued).

1739



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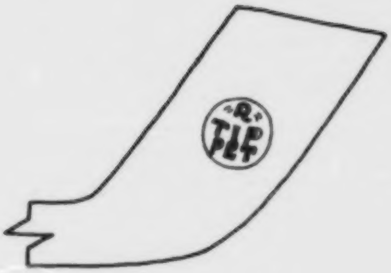

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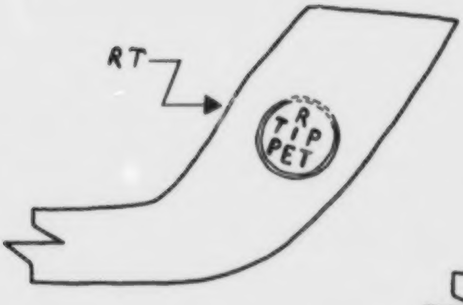

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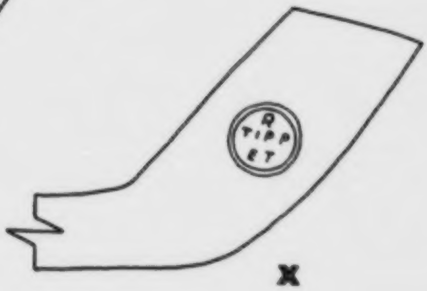

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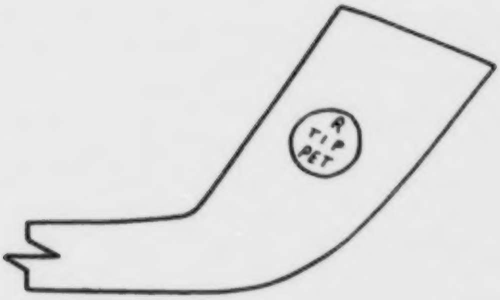

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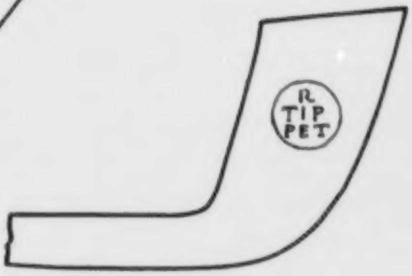
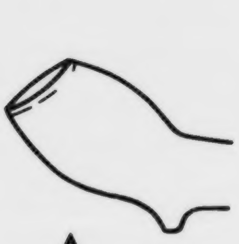


z

FIG 157a

Sequence of pipe-bowl shapes used by Marlborough makers ca.1650-1750 (from Atkinson 1965c: 89 fig 1 and 91 fig 2, rev ed 1969b).

1741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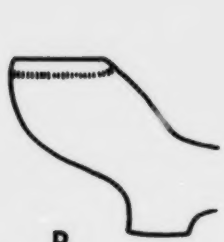
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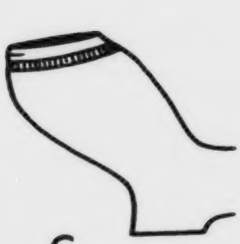
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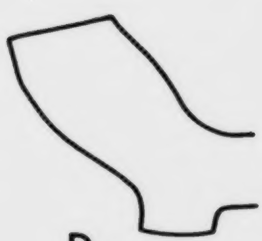
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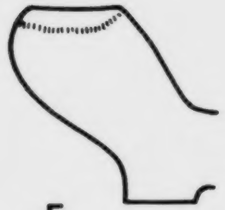
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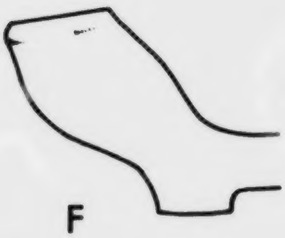
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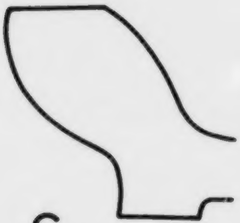
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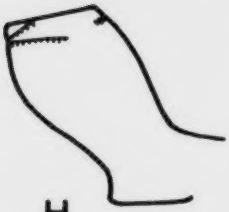
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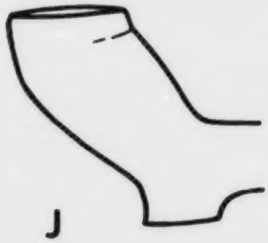
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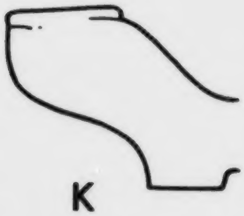
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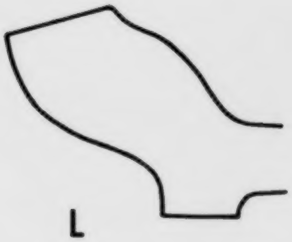
FIG 157b

Sequence of pipe-bowl shapes used by Marlborough makers ca.1650-1750 (from Atkinson 1965c: 89 fig 1 and 91 fig 2, rev ed 1969b) (continued).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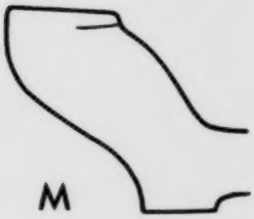
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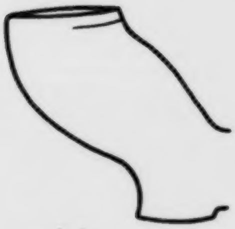
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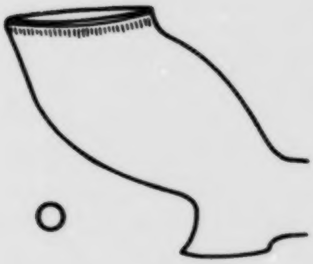
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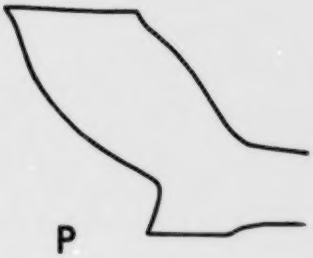
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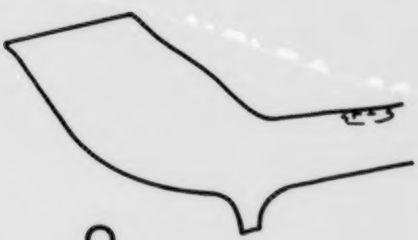
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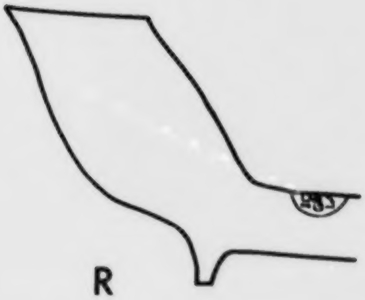
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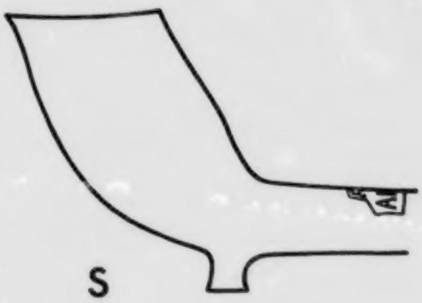
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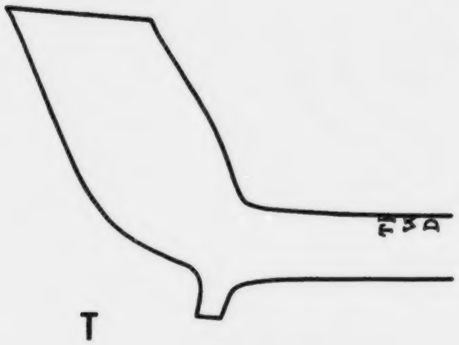
FIG 157c

Sequence of pipe-bowl shapes used by Marlborough makers ca.1650-1750 (from Atkinson 1965c: 89 fig 1 and 91 fig 2, rev ed 1969b) (continued).



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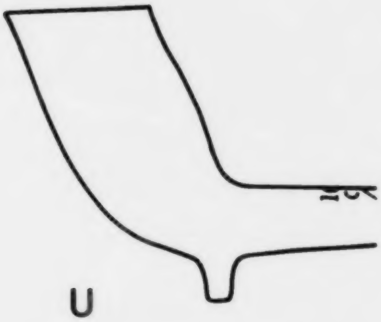

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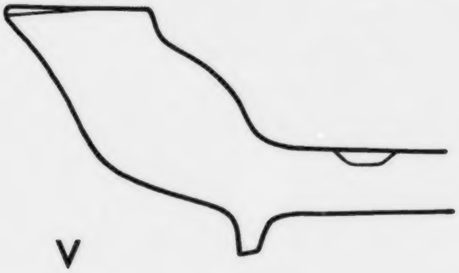


V

FIG 158

Three typical London-Home Counties type 9 pipes of the mid-C18 (upper row) and three typical early-mid C18 Dutch pipes (lower row) from the Fortress of Louisbourg, Nova Scotia. Note the salient points of difference between English and Dutch pipes of this period: the larger, less delicate, English bowls; the different profile of the side of the bowl facing the smoker; and the difference between the plane of the bowl rim, which in the English pipes is parallel to the line of the stem and in the Dutch pipes is markedly at an angle sloping away from the smoker. The parallel marks on the bowl of the central Dutch pipe are made by stroke-burnishing with the glaaspin (cf FIG 18,v) (National Historic Parks and Sites Branch, Ottawa).

1747

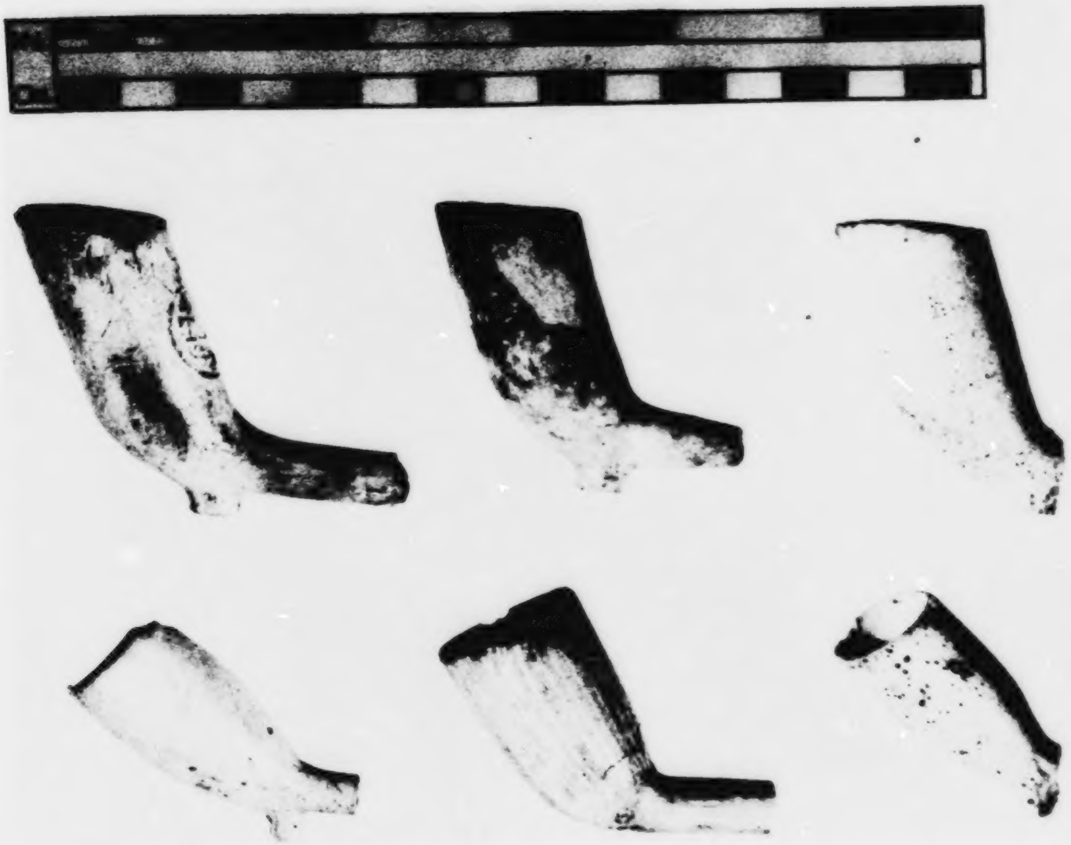
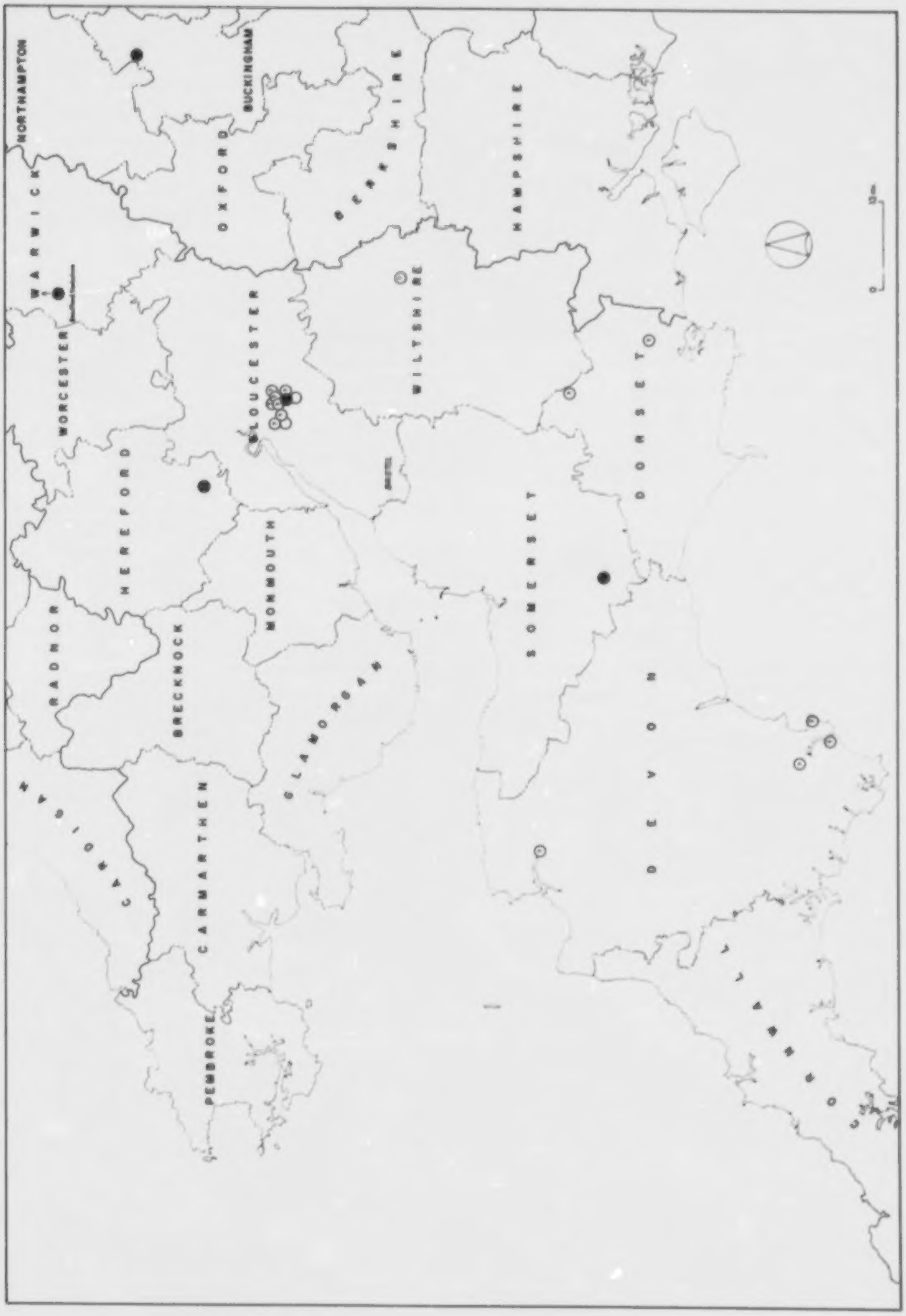


FIG 159

Map of SW England and South Wales showing distribution of pipes attributable to the Ring firm (open circles), the Hawley firm (solid circles), and possibly attributable to the Ring firm (open circles containing a question mark).

1749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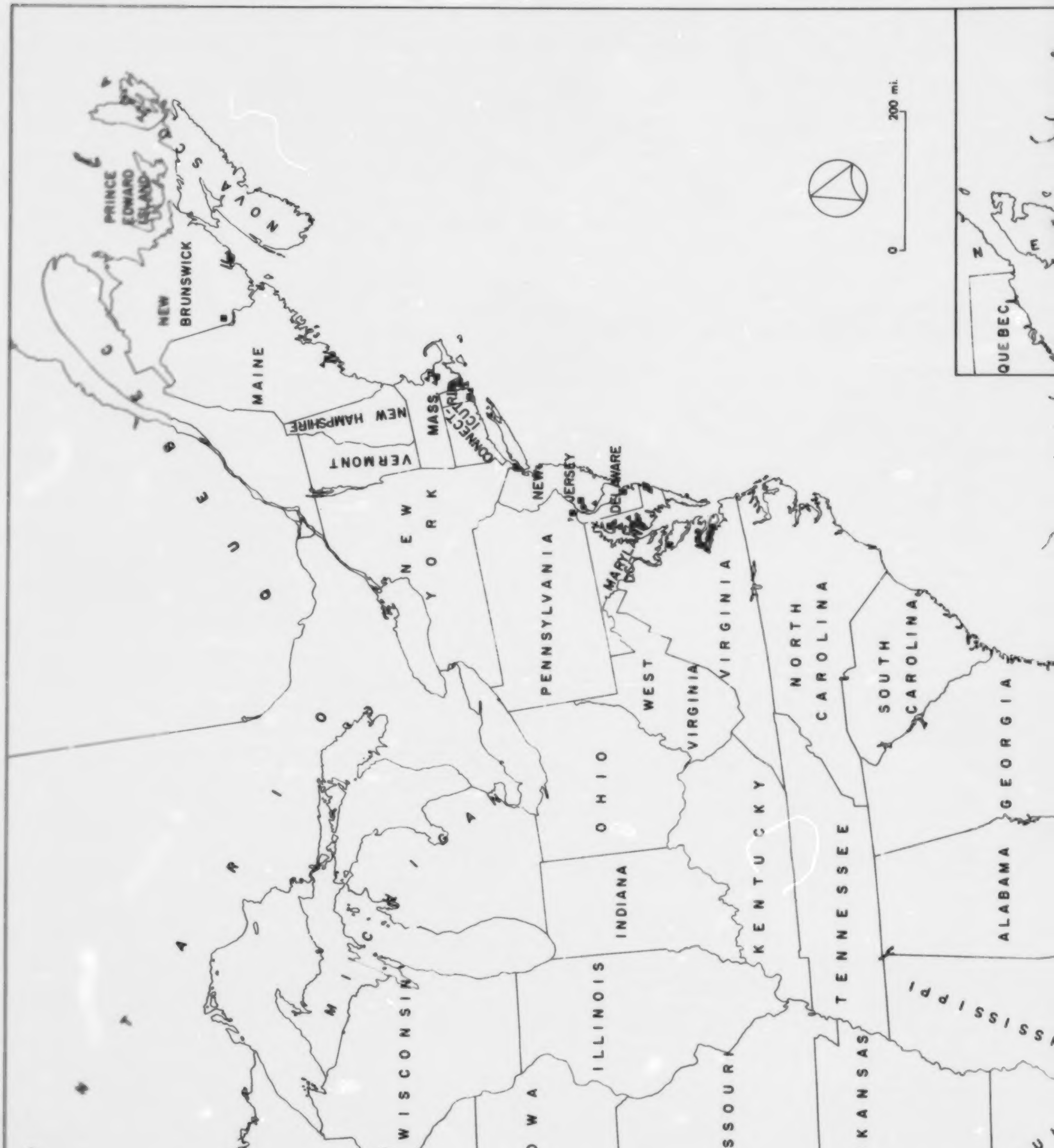
BRISTOL
RADNOR
BRECKNOCK
GLAMORGAN
SOMERSET
DORSET
CARDIGAN
CARMARTHEN
PEMBROKE
DEVON
CORNWALL

FIG 160

Map of eastern North America showing distribution of pipes attributable to James Fox (solid circles), Llewellin Evans (solid squares), and the William Evanses (solid triangles). Question marks indicate uncertain identifications.

1751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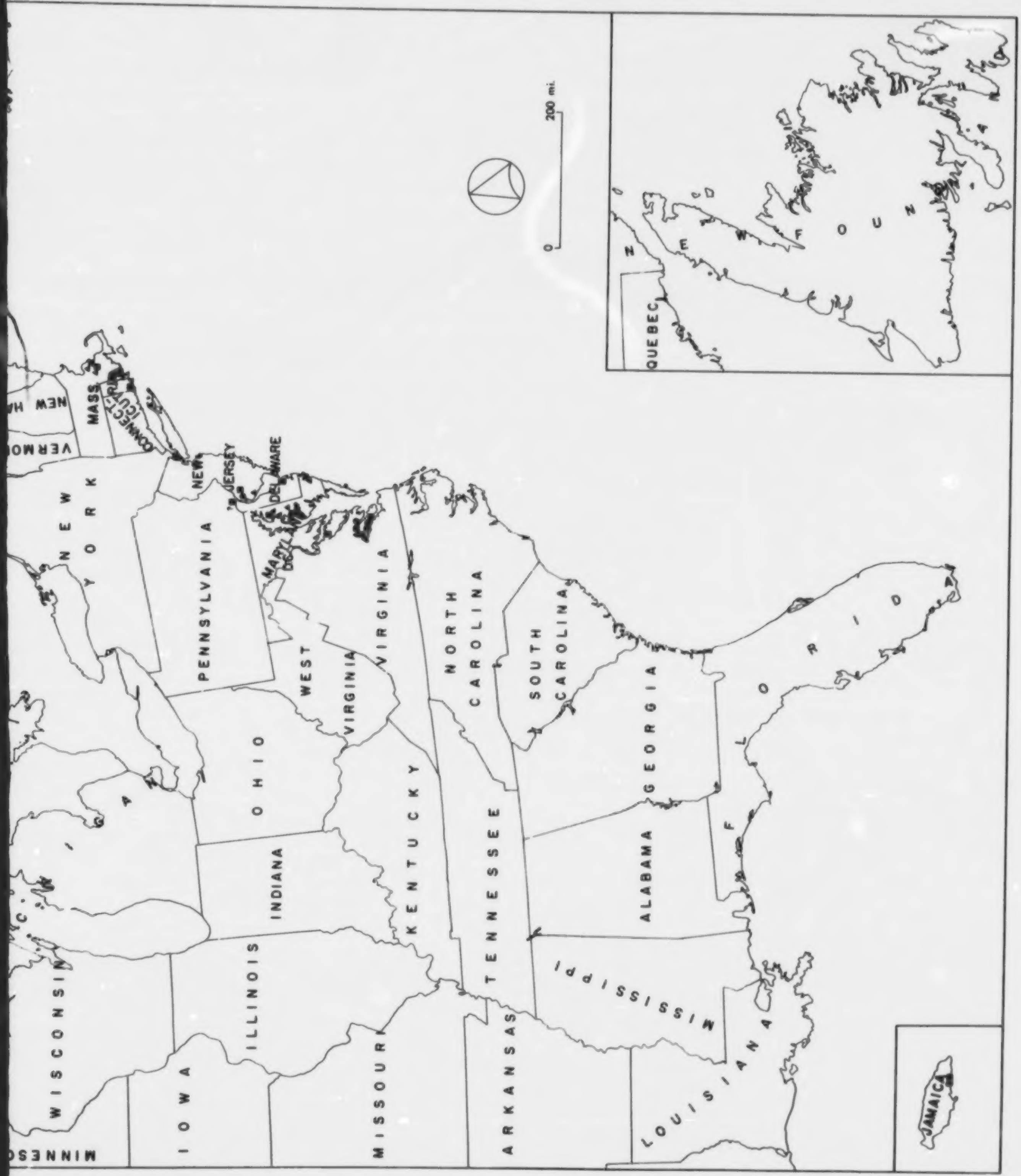
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PENNSYLVANIA
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MASS
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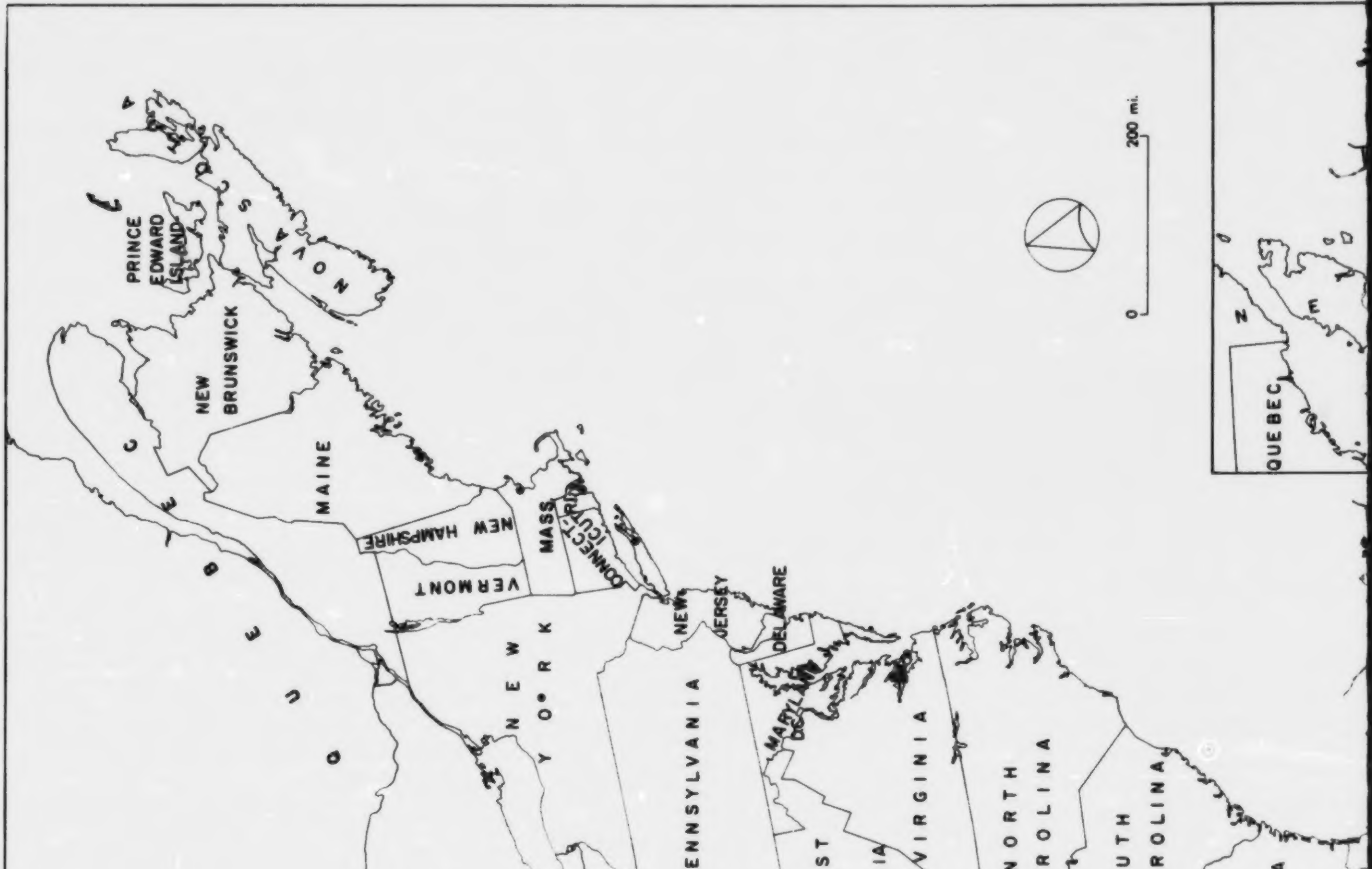
R.I.

FIG 161

Map of eastern North America showing distribution of pipes attributable to the Philip Edwardses (solid circles), Richard Nunney (solid squares), Flower Hunt (open circle), James Abbot (open square), and Thomas Monkes (open triangle).

1753



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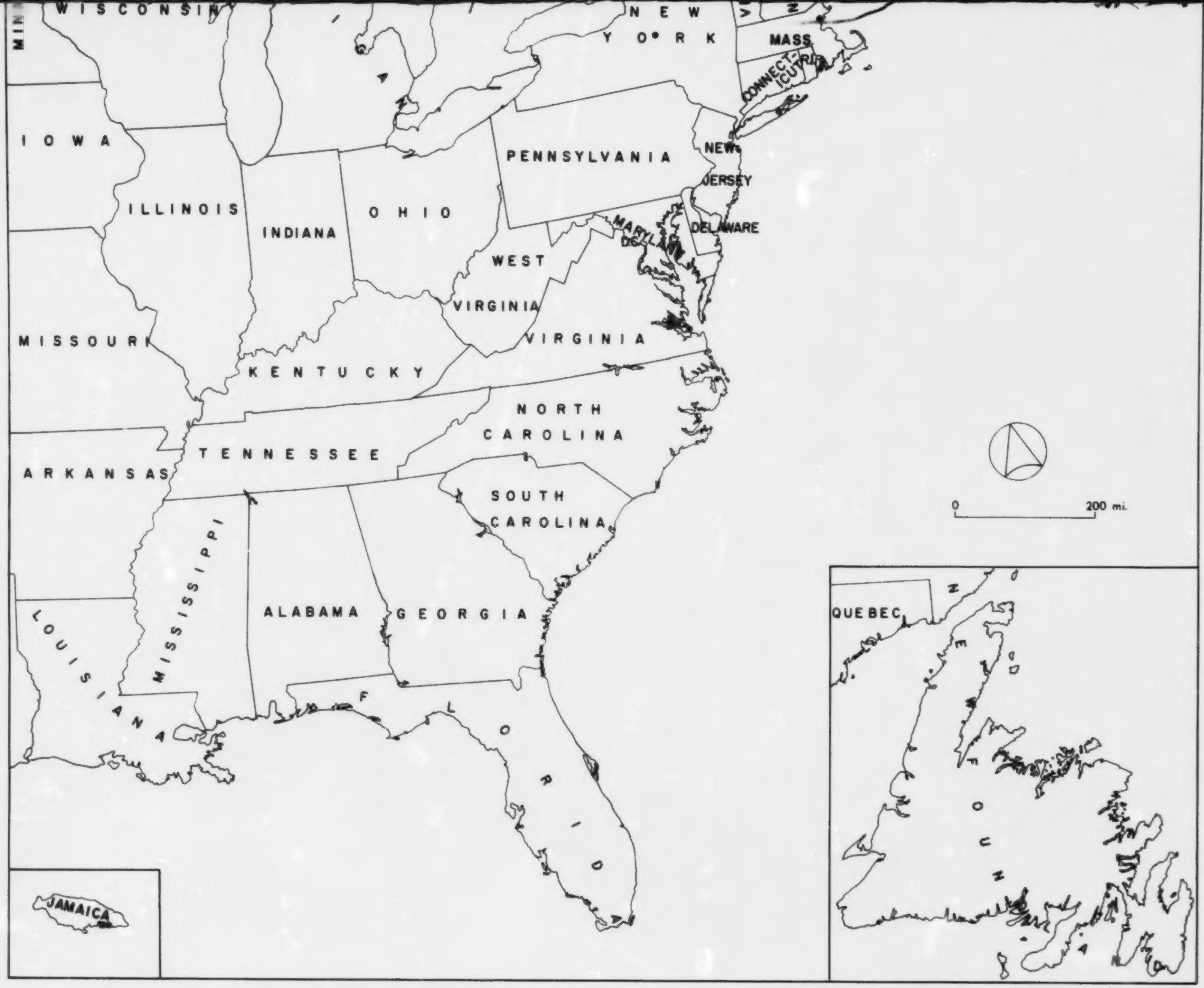
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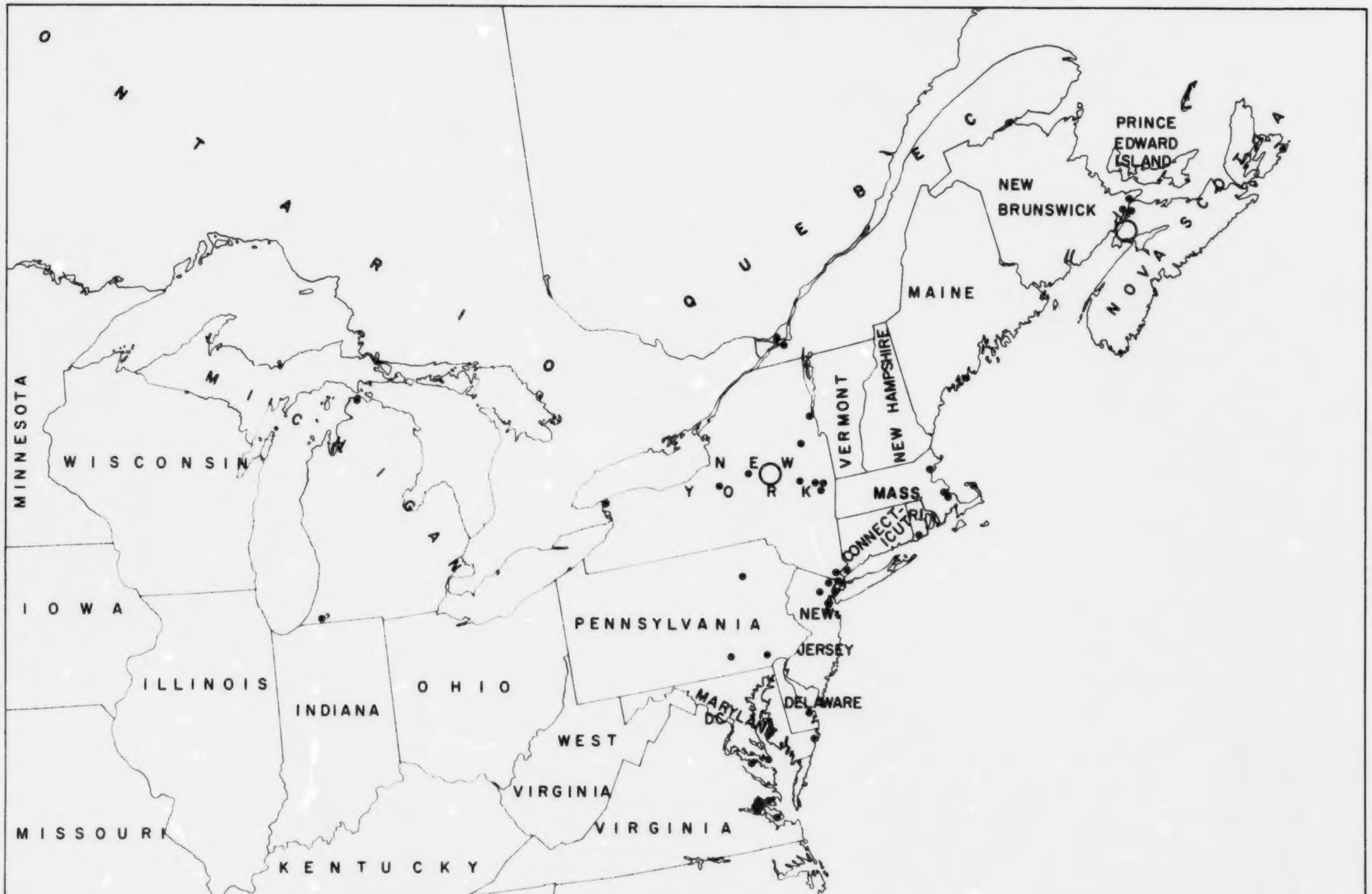
FIG 162

Map of eastern North America showing distribution of pipes attributable to the Robert Tippets. The large open circles indicate general areas within which it is recorded such pipes have been found: Acadian settlements in Nova Scotia; various European and Onondaga, Oneida, and Mohawk Indian sites in central New York state (i.e. the Mohawk Valley); and Indian sites in the Tallapoosa area, east-central Alabama. The question marks beside two find-spots, one in Michigan and one in Mississippi, relate to an ambiguous reference in which it is unclear whether Robert Tippet pipes were found at one site or the other.

1755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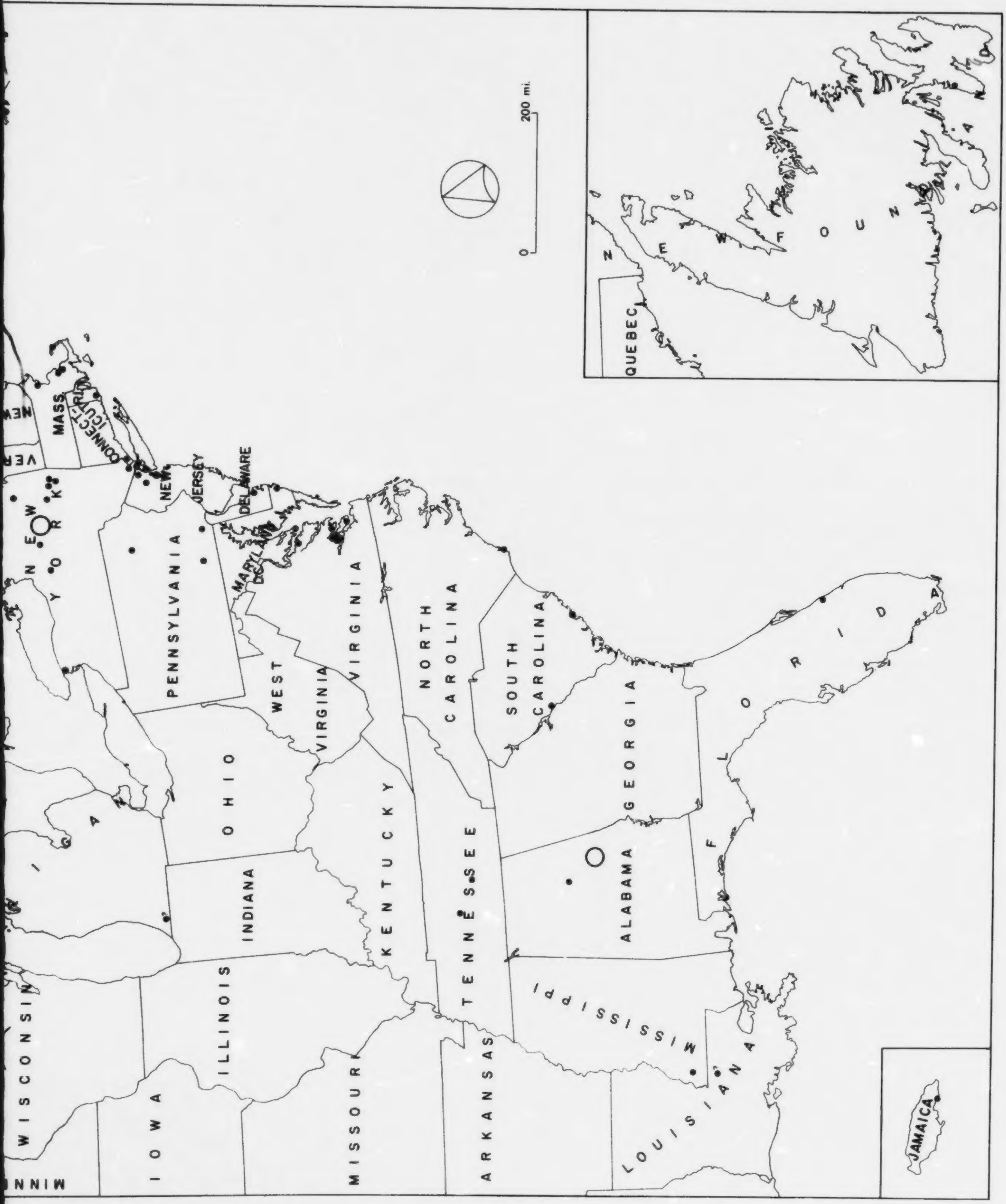
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JAMAICA

FIG 163

Map of eastern North America showing distribution of pipes attributable to miscellaneous Bristol makers. The solid circles represent in this case sites, the key to their numbering and the identifiable makers whose products were found there being as follows:

1) Placentia, Newfoundland - Henry Edwards, Henry Hoar;

2) Louisbourg, Nova-Scotia - Edward Reed;

3) Beaubassin, Nova-Scotia - Thomas Owen (I, II, or III);

4) Fort Beauséjour, New Brunswick - George Ebbery, William Nicholas;

5) Pemaquid, Maine - William Foord;

6) Saint Francis Xavier IV, Caughnawaga, Quebec province - Edward Reed;

7 Schuyler Flatts, New York state - Thomas Grant;

8) Douw Point, New York state - George Viner;

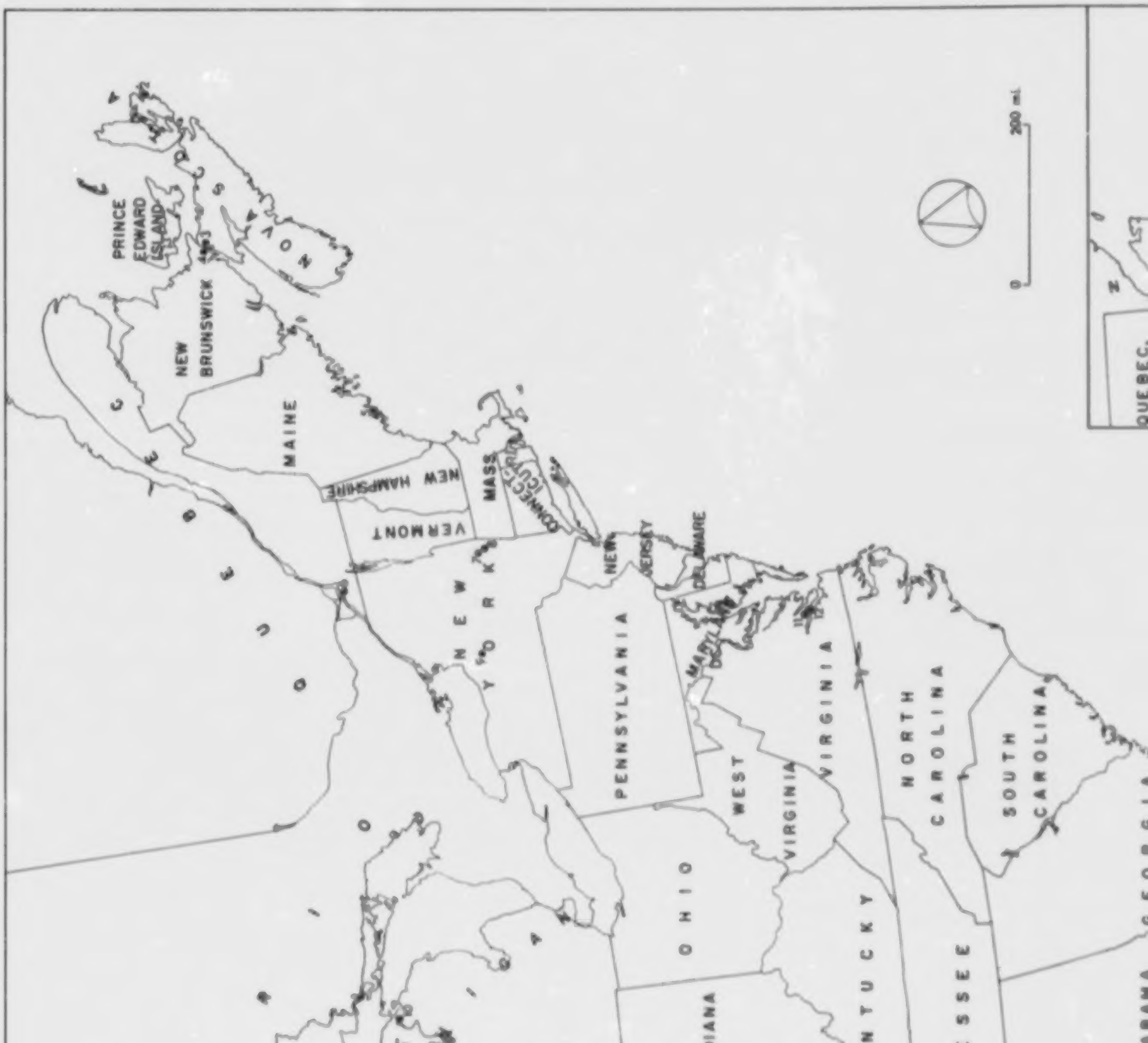
9) Pen site, nr Syracuse, New York state - Thomas Owen (I, II, or III);

10) Fort Michilimackinac, Michigan - George Ebbery;

11) Williamsburg, Virgania - Issac Evans, George Ebbery;

12) Jamestown, Virginia - Thomas Owen (I, II, or III);

13) Port Royal, Jamaica - James Abbot, William Taylor, John Hunt (I or II), Devereaux Jones (I or II), Charles Chick, Thomas Owen (I, II, or III) Isaac Evans, Henry Edwards, John Masey (I or II) Edward Reed, J. Jenkins, John Wilson, George Ebbery William Nicholas, -- Lewis, -- Edwards.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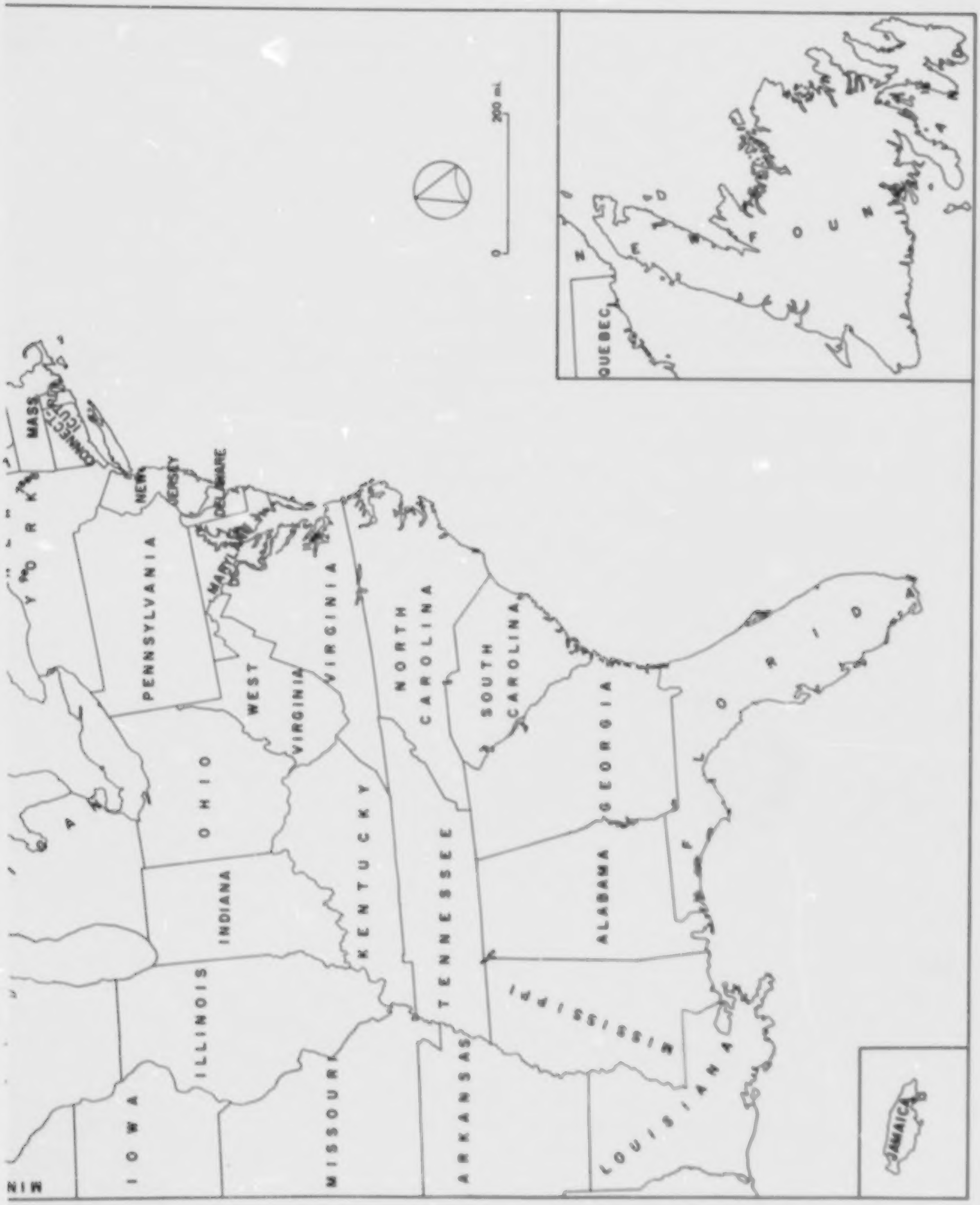
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QUEBEC
NEWFOUNDLAND
JAMAICA
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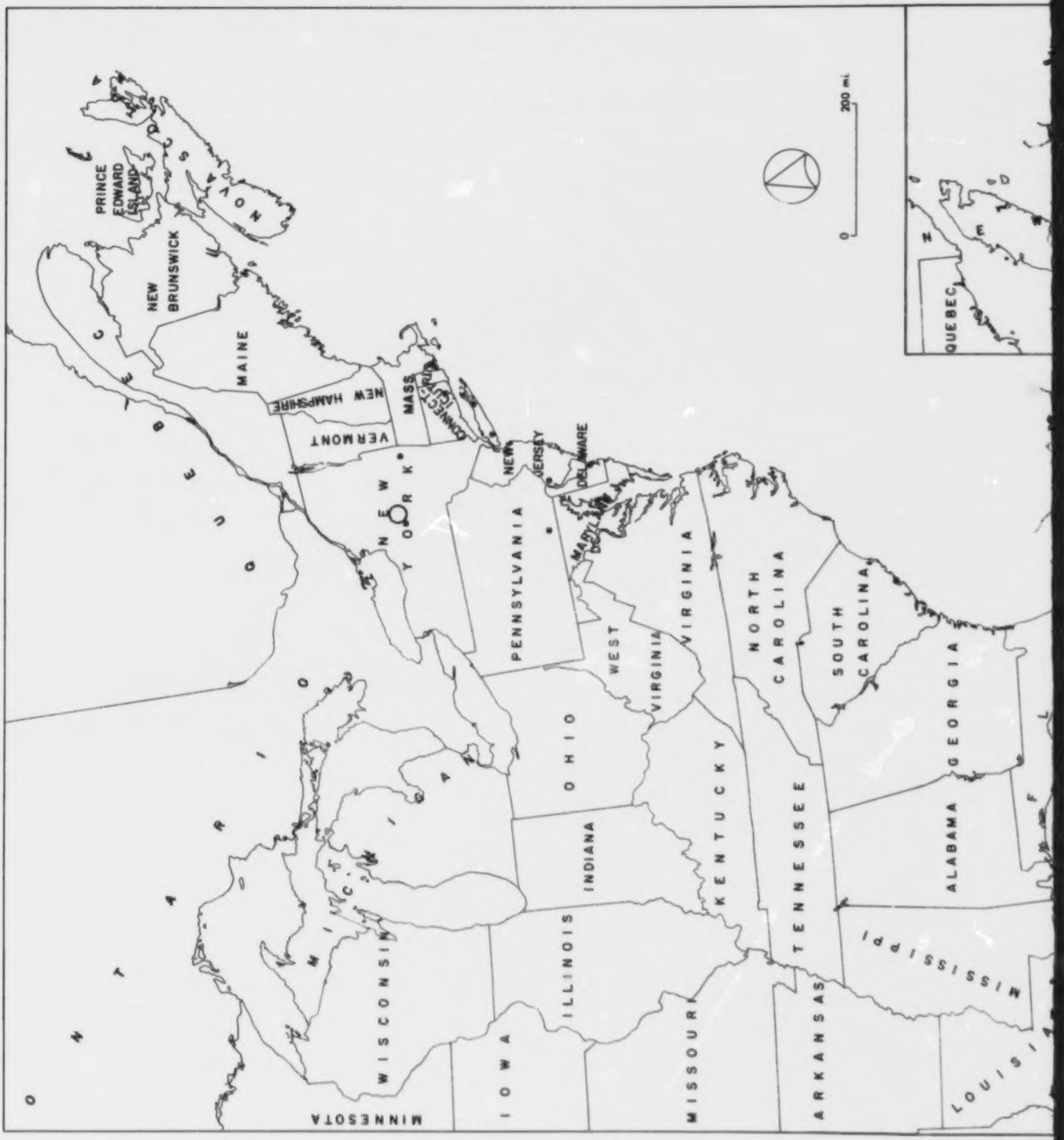
FIG 164

Map of eastern North America showing distribution of C17 and C18 EB-marked pipes. The large open circle in central New York state represents the Onondaga, Oneida, and Mohawk Indians lands (for practical purposes roughly the Mohawk valley from Albany west and over to Syracuse) where such pipes have occured frequently on C17 Indian sites.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1759

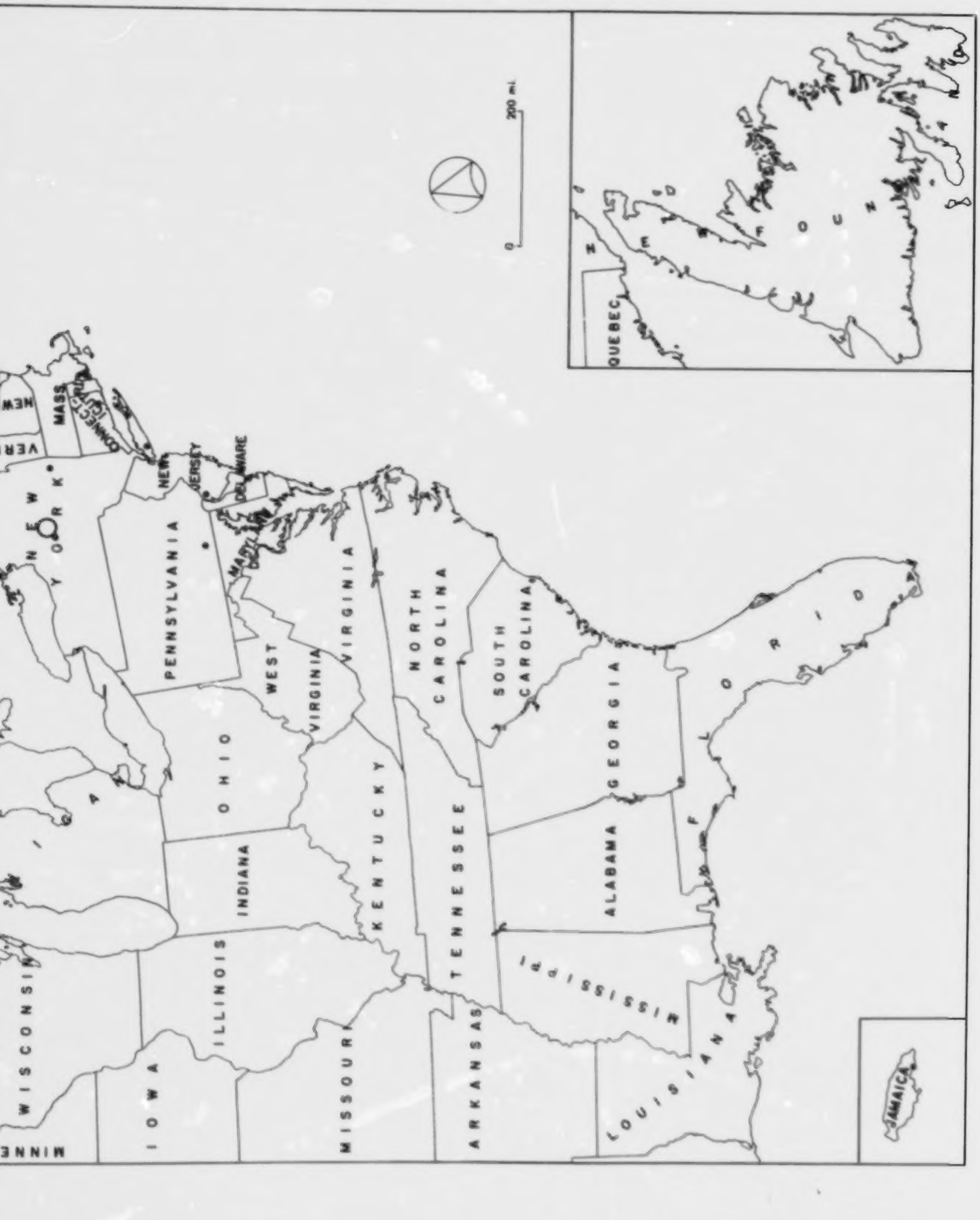
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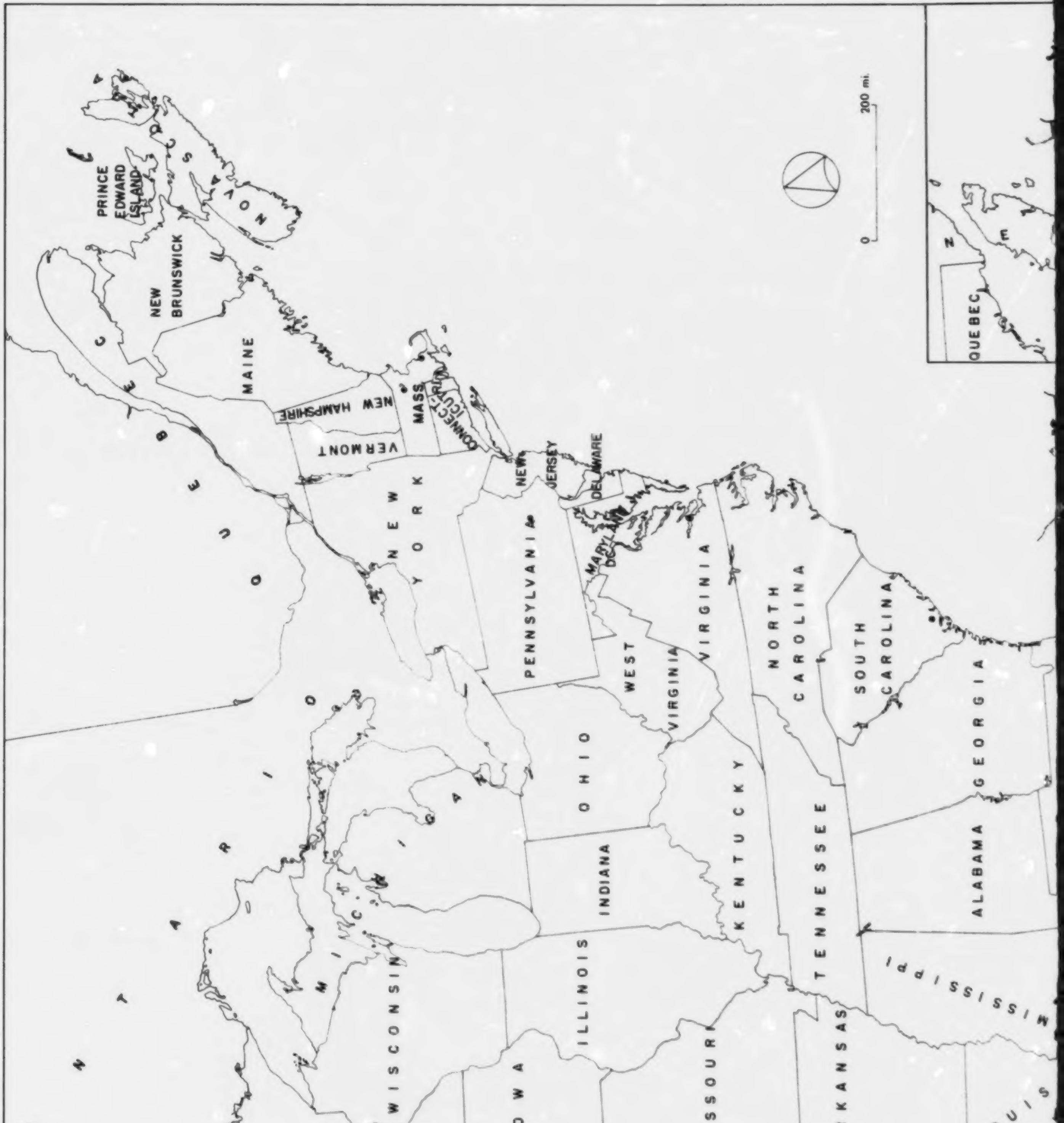
FIG 165

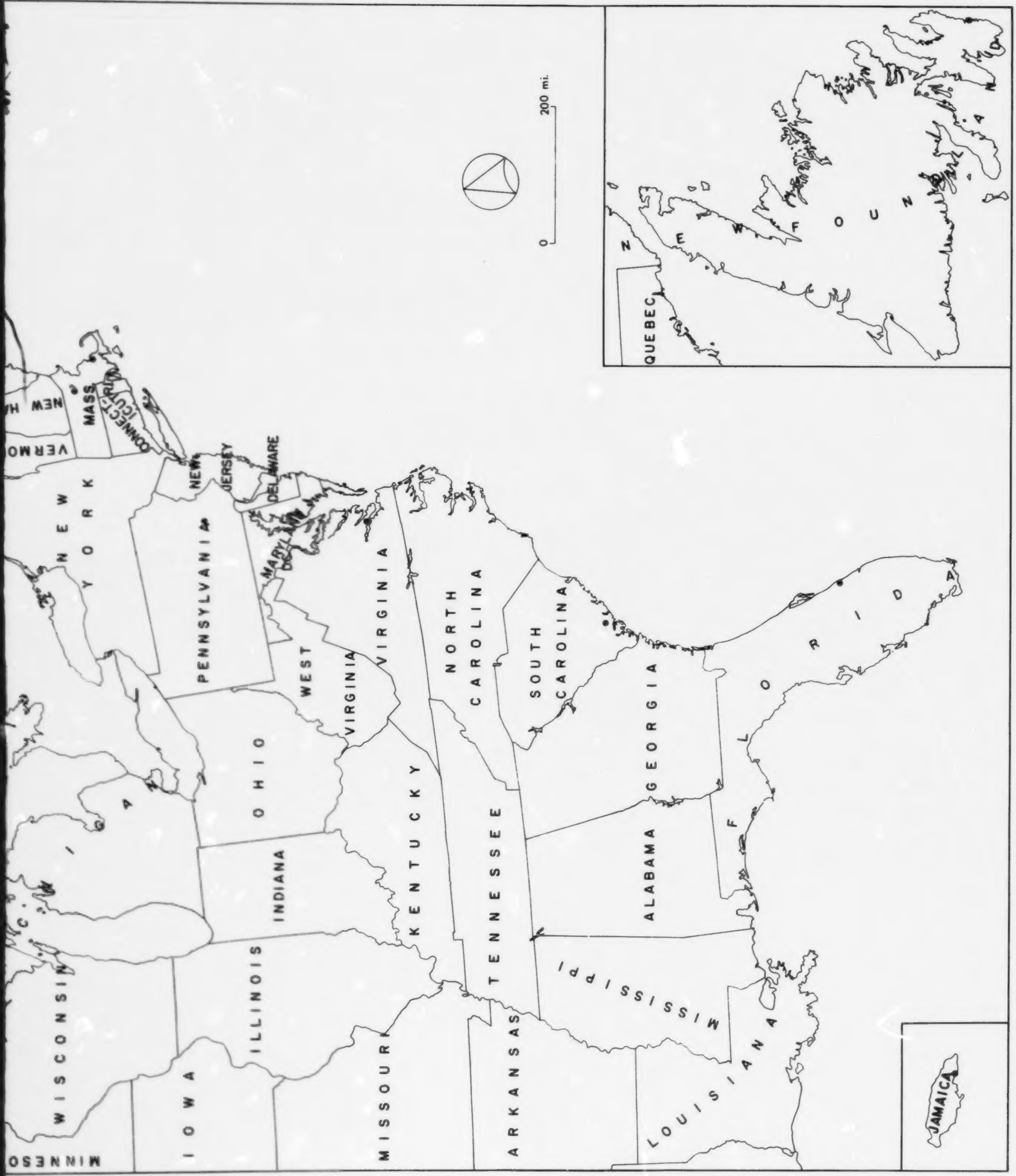
Map of eastern North America showing distribution of ER-marked pipes.

1761



ONTARIO
QUEBEC
PRINCE EDWARD ISLAND
NOVA SCOTIA
NEW BRUNSWICK
MAINE
NEW HAMPSHIRE
VERMONT
MASS
CONNECTICUT
R.I.
NEW YORK
NEW JERSEY
DELAWARE
MARYLAND
D.C.
PENNSYLVANIA
MICHIGAN
OHIO
WEST VIRGINIA
VIRGINIA
NORTH CAROLINA
SOUTH CAROLINA
GEORGIA
ALABAMA
MISSISSI
LOUIS
TENNESSEE
KENTUCKY
INDIANA
ILLINOIS
WISCONSIN
MINNESOTA
IOWA
MISSOURI
ARKANSAS
QUEBEC
0
200 mi.

1761

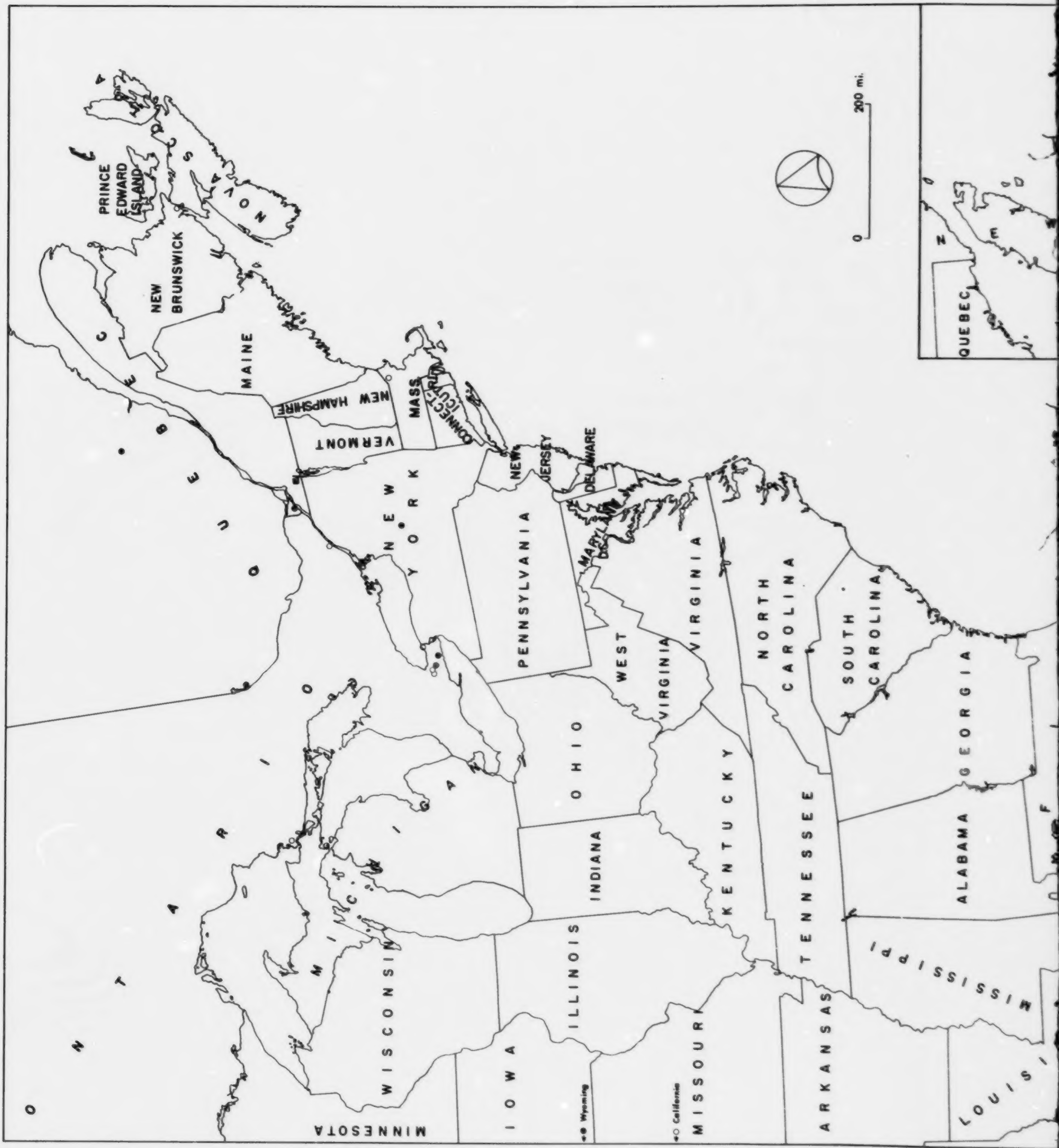


NEW YORK
VERMONT
NEW HAMPSHIRE
MASS.
CONNECTICUT
NEW JERSEY
DELAWARE
PENNSYLVANIA
MARYLAND
WEST VIRGINIA
VIRGINIA
NORTH CAROLINA
SOUTH CAROLINA
GEORGIA
FLORIDA
ALABAMA
MISSISSIPPI
LOUISIANA
TENNESSEE
KENTUCKY
OHIO
INDIANA
ILLINOIS
MICHIGAN
WISCONSIN
MINNESOTA
IOWA
MISSOURI
ARKANSAS
0
200 mi.
NEWFOUNDLAND
QUEBEC
JAMAICA

FIG 166

Map of eastern North America showing distribution of pipes attributable to the Ring firm (solid circles), to Anna Viner (solid squares), and possibly attributable to the Ring firm (open circles).

1763


ONTARIO
QUEBEC
NOVA SCOTIA
PRINCE EDWARD ISLAND
NEW BRUNSWICK
MAINE
NEW HAMPSHIRE
VERMONT
MASS
CONNECTICUT
R.I.
NEW YORK
NEW JERSEY
DELAWARE
MARYLAND
PENNSYLVANIA
WEST VIRGINIA
VIRGINIA
NORTH CAROLINA
SOUTH CAROLINA
GEORGIA
ALABAMA
MISSISSIPPI
TENNESSEE
KENTUCKY
OHIO
INDIANA
ILLINOIS
MICHIGAN
WISCONSIN
MINNESOTA
IOWA
Wyoming
California
MISSOURI
ARKANSAS
LOUISI
0
200 mi.
QUEBEC

1763

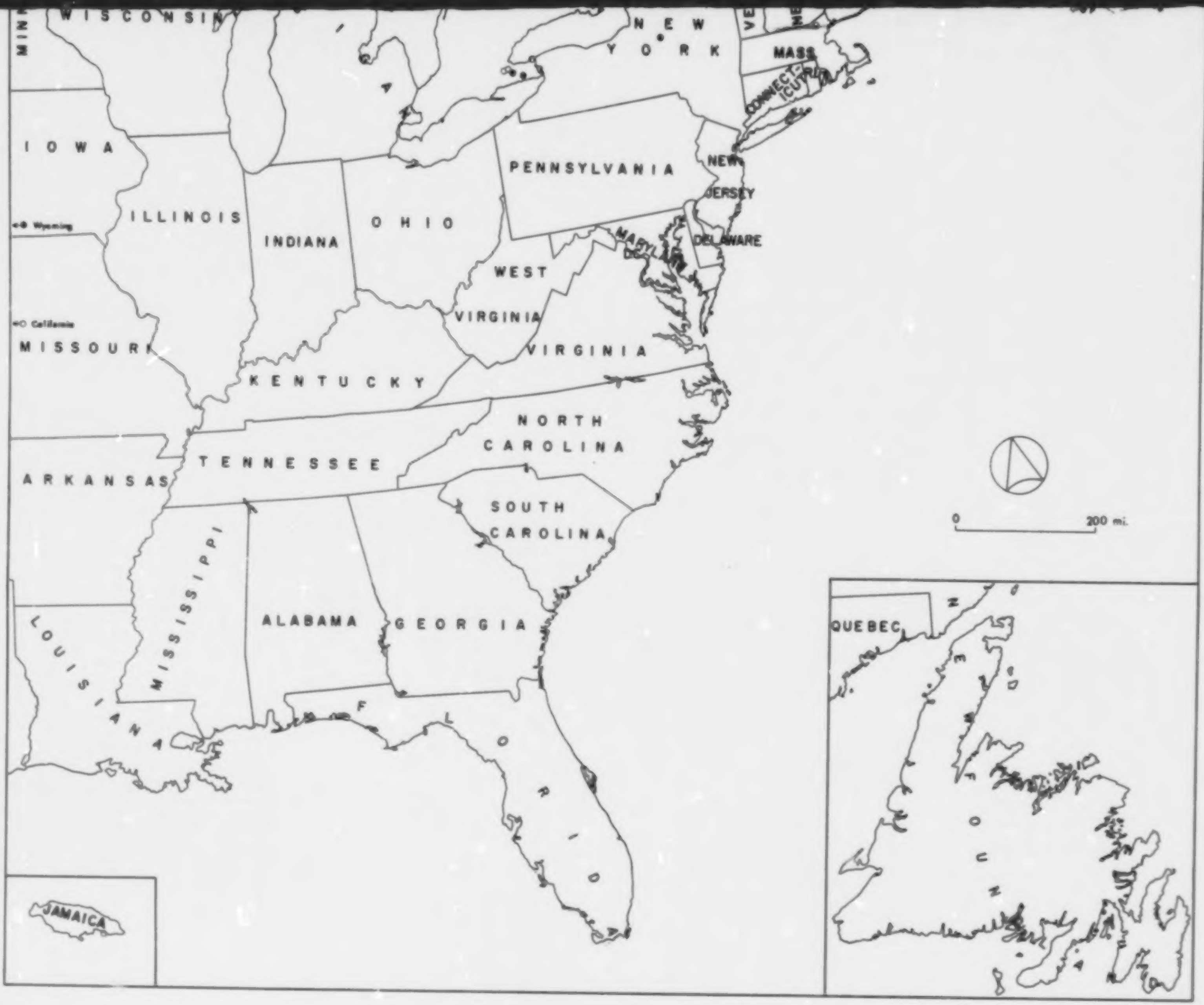

WISCONSIN
NEW YORK
MASS
CONNECTICUT
PENNSYLVANIA
NEW JERSEY
DELAWARE
MARYLAND
IOWA
ILLINOIS
INDIANA
OHIO
WEST VIRGINIA
VIRGINIA
Wyoming
California
MISSOURI
KENTUCKY
NORTH CAROLINA
TENNESSEE
ARKANSAS
SOUTH CAROLINA
MISSISSIPPI
ALABAMA
GEORGIA
LOUISIANA
FLORIDA
JAMAICA
0
200 mi.
QUEBEC
NEWFOUNDLAND

FIG 167

Plan of part of Bristol. The St. Jude's area is outlined (Geographia Plan of Bristol, 4½ ins to 1 mile).

(c) Geographia Limited, Crown Copyright Reserved

1765

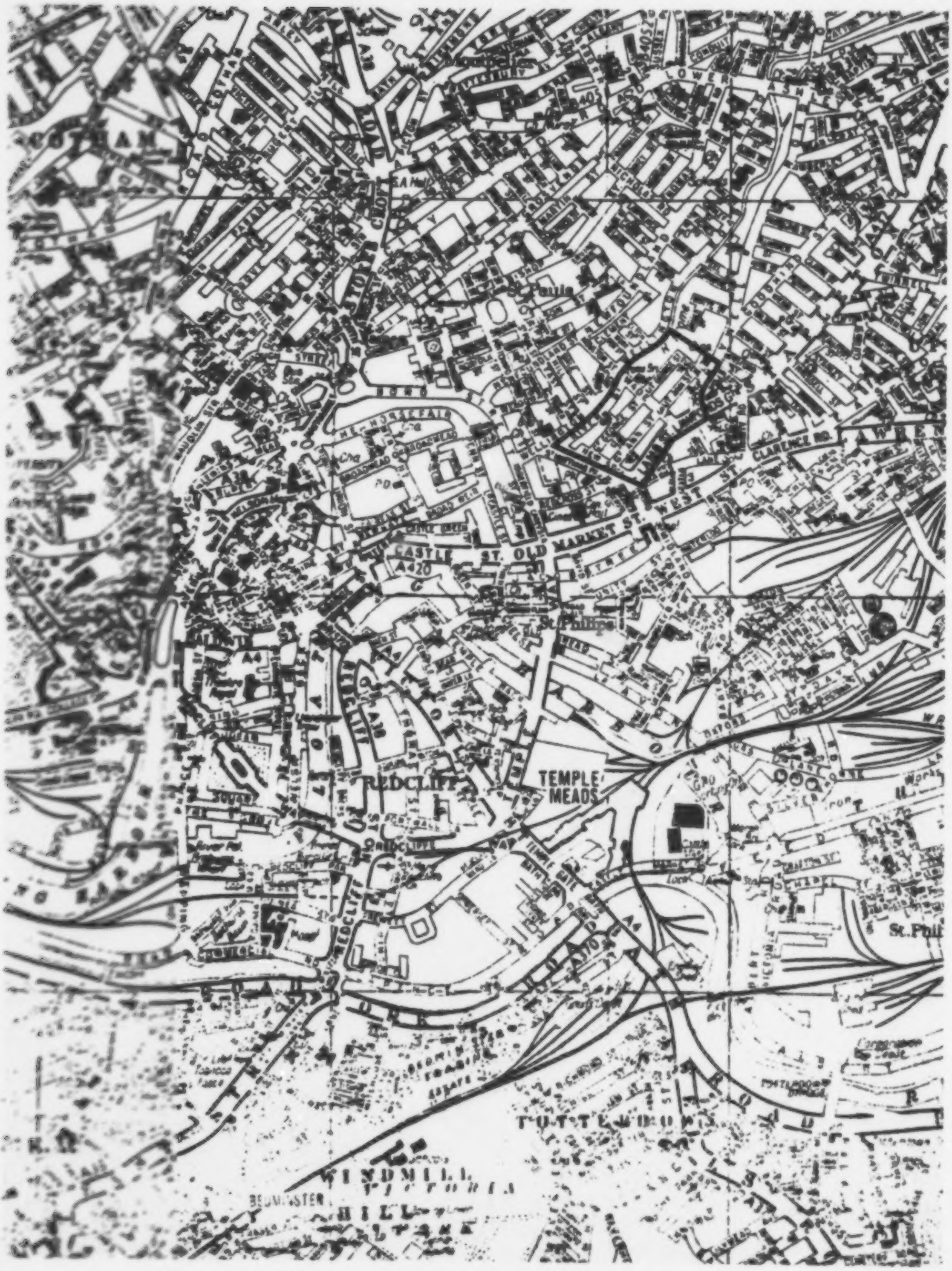

COTHAM
St. Pauls
CLARENCE RD.
WEST ST.
OLD MARKET ST.
CASTLE ST.
A420
St. Philips
REDCLIFF
TEMPLE MEADS
A4
TOTTERDOWN
WINDMILL HILL
Victoria Park
BEDMINSTER

FIG 168

The St Jude's area 1828, from Ashmead's *Plan of the city of Bristol and its suburbs* of that year; original scale 26 ins to 1 mile, reduced here to 15½ ins to 1 mile. The pre-1835 city boundary is marked by the heavy dark line; notice how the St Jude's area immediately abuts it, with New St running parallel to the boundary and so close that the latter actually cuts through the back-gardens of the properties on the SW side of the street.

1767

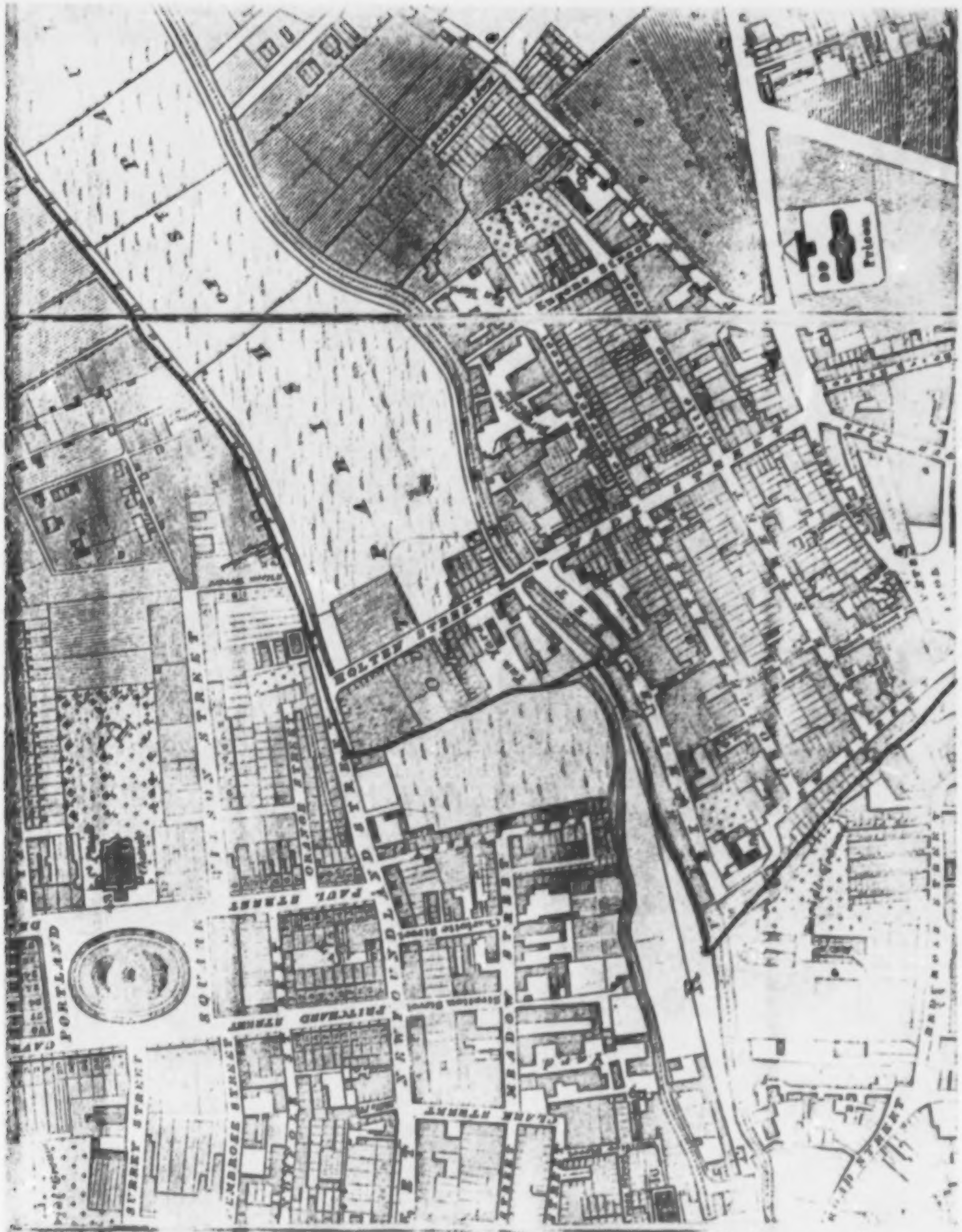

Prison
HOLTEY STREET
PAUL STREET
ORANGE STREET
PORTLAND
SQUARE
FRIETHARD STREET
MEADOW STREET
CLARE STREET
AMBROSE STREET
SURREY STREET
BRUNSWICK
SQUARE
YORK STREET
WATER
PHILADELPHIA STREET

FIG 169

The St Jude's area 1742, from Rocque's *Plan of the city of Bristol* of that year; original scale 26 ins to 1 mile, reduced here to 15½ ins to 1 mile (City Museum, Bristol).

1769

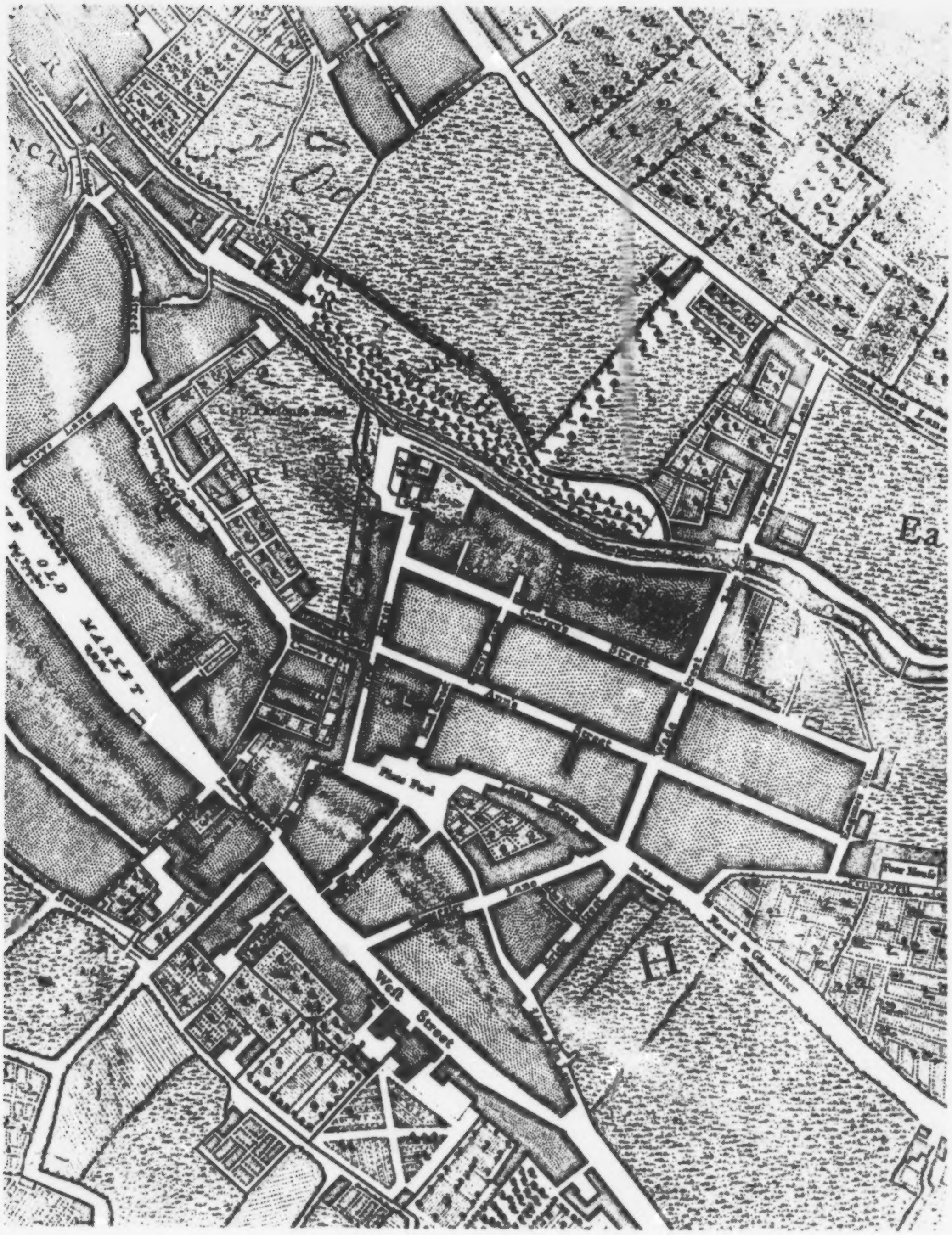
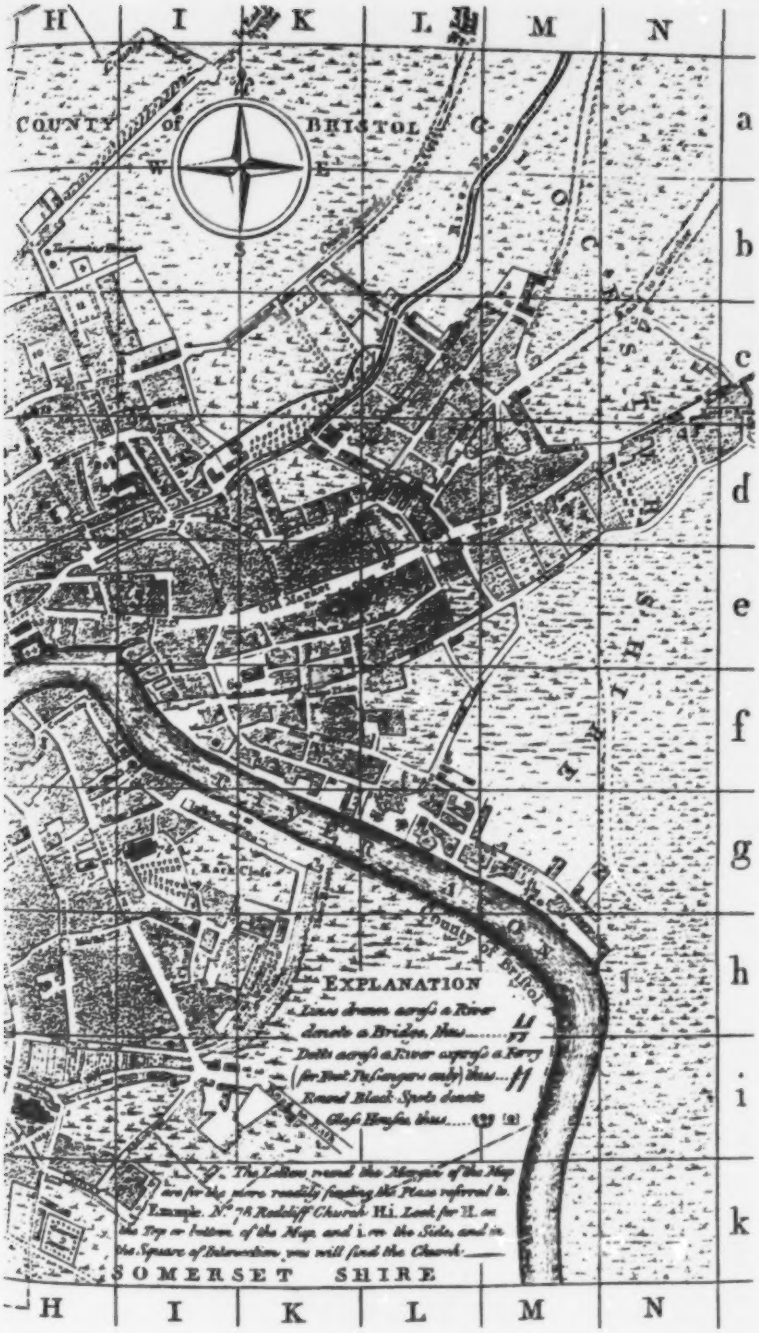

Carys Lane
Street
OLD
MARKET
George Street
Anne Street
Wade Street
Street
Pins Pool
Lane
West Street
Road to Glocester
Poor House
Ea
H

FIG 170

Part of Donne's Plan of the city of Bristol delineated from actual survey, 1st ed 1773; original scale 8 ins to 1 mile, reduced here to 5-5/8 ins to 1 mile. The St Jude's area lies right centre (City Museum, Bristol).

1771


H
I
K
L
M
N
a
b
c
d
e
f
g
h
i
k
COUNTY of BRISTOL
W
E
S
GLOCESTER SHIRE
Old Market
Back Close
County of Bristol
EXPLANATION
Lines drawn across a River denote a Bridge, thus
Dotts across a River across a Ferry (for Foot Passengers only) thus
Round Black Spots denote Glass Houses, thus
The Letters round the Margin of the Map are for the more readily finding the Place referred to. Example. No 78 Radcliff Church H.i. Look for H. on the Top or bottom of the Map and i. on the Side, and in the Square of Intersection you will find the Church
SOMERSET SHIRE

1772

FIG 171

Millerd's *An exact delineation of the famous cittie of Bristoll*; original scale 7 ins to 1 mile, reduced here to 2-1/8 ins to 1 mile. The future St Jude's area, entirely undeveloped save for a row of four houses on the NW side of Gloucester Rd (number 22 on the plan) in the Pointz Pool area, lies approximately two-thirds of the way up the rt-hand edge, where the wording "Froome River" is (City Museum, Bristol).

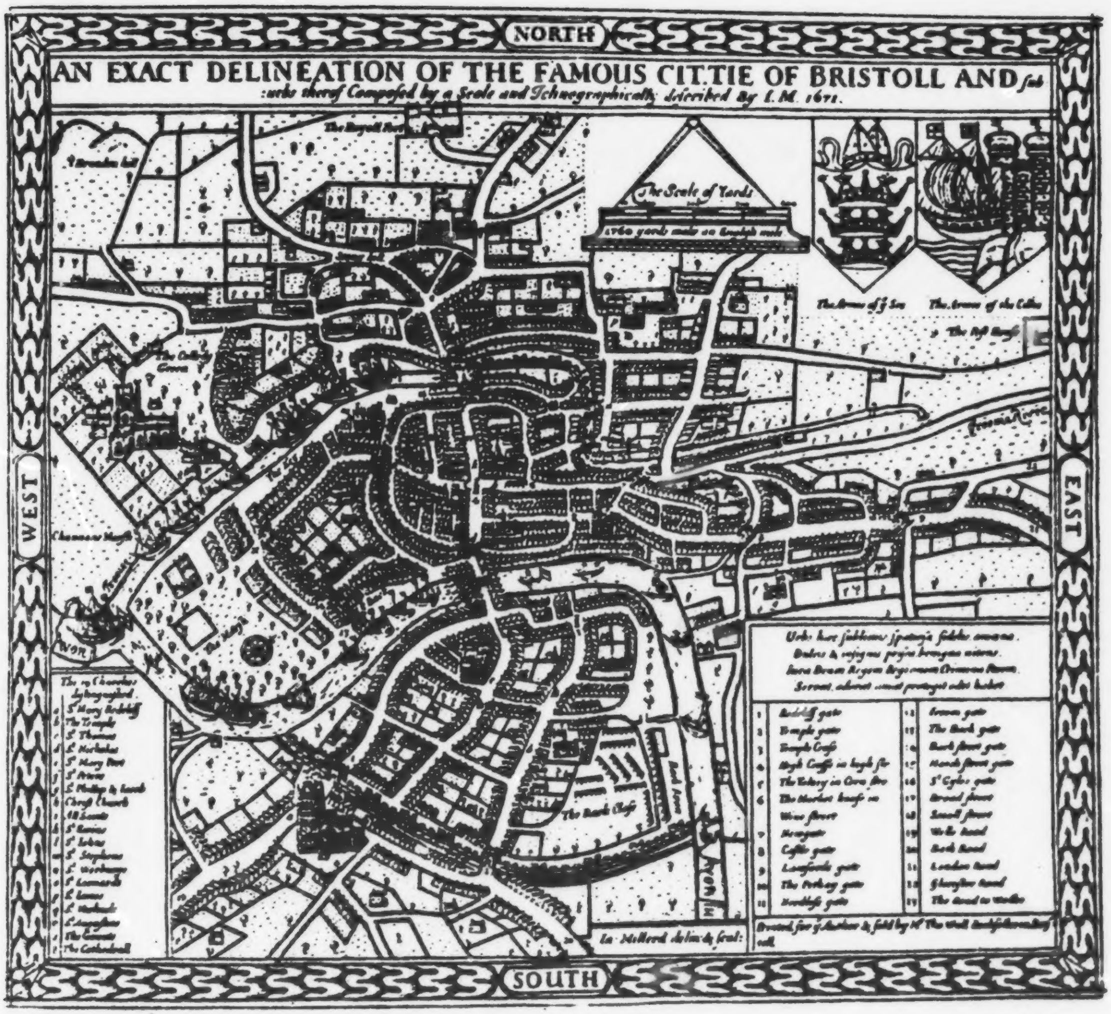

NORTH
AN EXACT DELINEATION OF THE FAMOUS CITTIE OF BRISTOLL AND sub
:urbs thereof Composed by a Scale and Ichnographically described By I. M. 1671.
The Scale of Yards
The Armes of ye See
The Armes of the Cittie
WEST
EAST
Avon
The Marsh
Temple gate
Temple Crosse
High Crosse in high str
The Tolsey in Corn str
The Market house
Wine street
Newgate
Castle gate
St Gyles gate
Broad street
Small street
In: Millerd delin & sculp:
SOUTH

FIG 172

Part of Millerd's *An exact delineation of the famous citty of Bristoll and suburbs*, 1st ed 1673; original scale 24½ ins to 1 mile, reduced here to 18¼ ins to 1 mile. The future St Jude's area lies approximately half-way up the rt-hand edge, between Gloucester Rd (modern Lawford's Gate and Stapleton Rd) and the Frome, the open expanse on which are written the Latin dactylic hexameters ironically praising the pastoral charms of the area (City Museum, Bristol).

1775

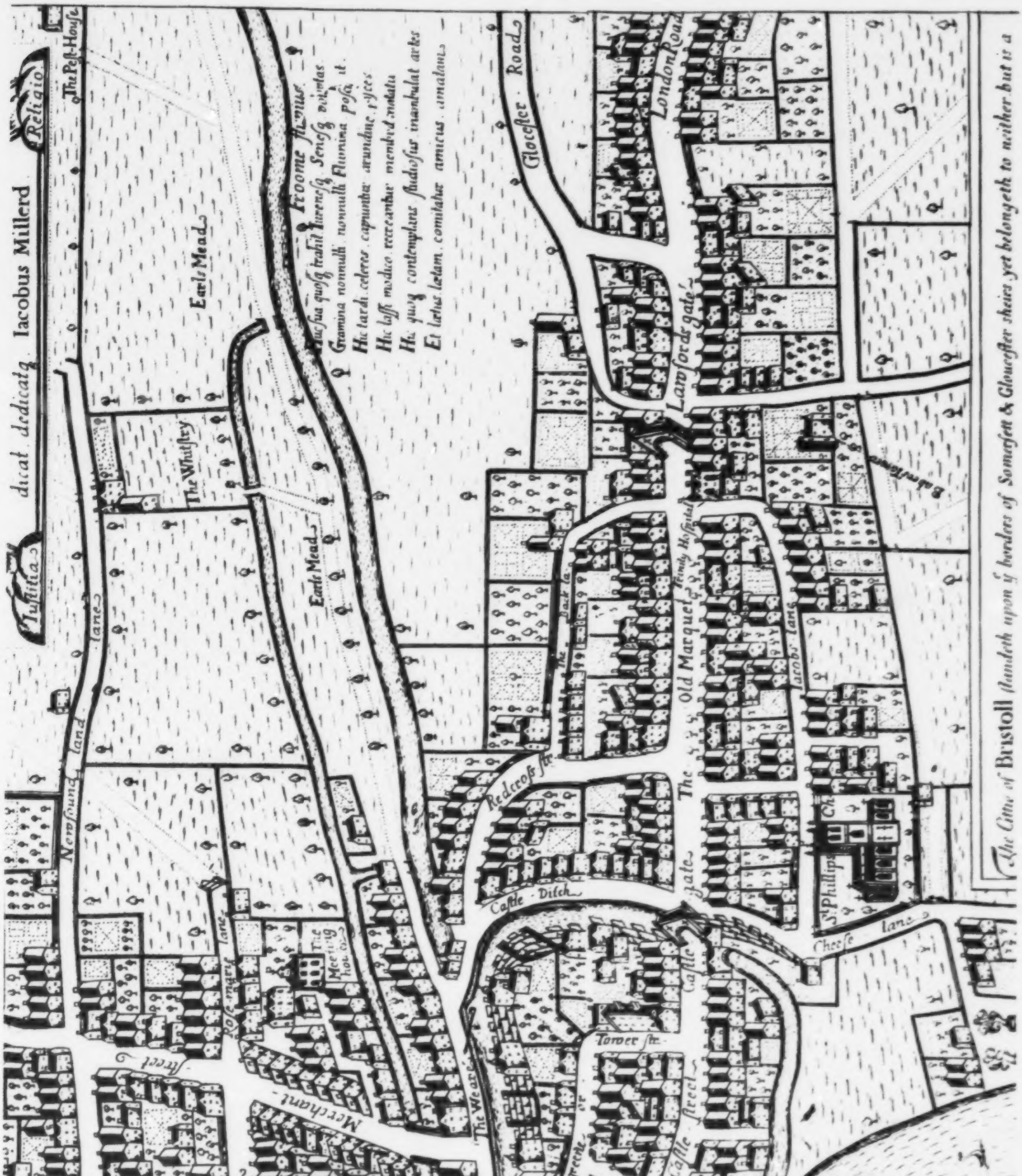

Iustitia
dicat dedicatq. Iacobus Millerd
Religio
The Post-House
Newfound land lane
Earls Mead
The Whitstry
Earls Mead
Froome fluvius
Hic sua quemq trahit iuvenesq Senesq voluptas
Gramina nonnulli nonnulli Flumina possit
Hic tardi celeres capiuntur arundine pisces
Hic lassi modico recreantur membra natatu
Hic quoq contemplans studiosus inambulat artes
Et lætus lætam comitatur amicus amatam
Gloucester Road
London Road
Lawfords gate
The Back la
Trinity Hospital
The Old Marquet
Jacobs lane
Redcross str
Castle Ditch
Castle gate
St Phillips Ch
Cheese lane
Tower str
Castle street
Castle greene
The Weare
The Meeting house
Rosemary lane
Merchant street
Broad Mead
The Cittie of Bristoll standeth upon ye borders of Somersett & Gloucester sheirs yet belongeth to neither but is a

FIG 173

Part of Millerd's *An exact delineation of famous citty of Bristoll and suburbs*, 4th ed; original scale 24½ ins to 1 mile, reduced here to approximately 20¾ ins to 1 mile. The future St Jude's area now shows definite signs of development, with houses along Lamb St, New St, Pinnel St, and part of Gt Ann St. Wade's (or Traitor's) Bridge across the Frome is shown (directly above the title "Froome fluvius") and Wade St is depicted by dotted lines across the Latin verse; Bristol City Museum in their *Information Sheet* on Bristol maps dates this edition of Millerd to "ca.1710" but as Wade's Bridge was not built until 1711 the plan must date at least that late (City Museum, Bristol).

1777

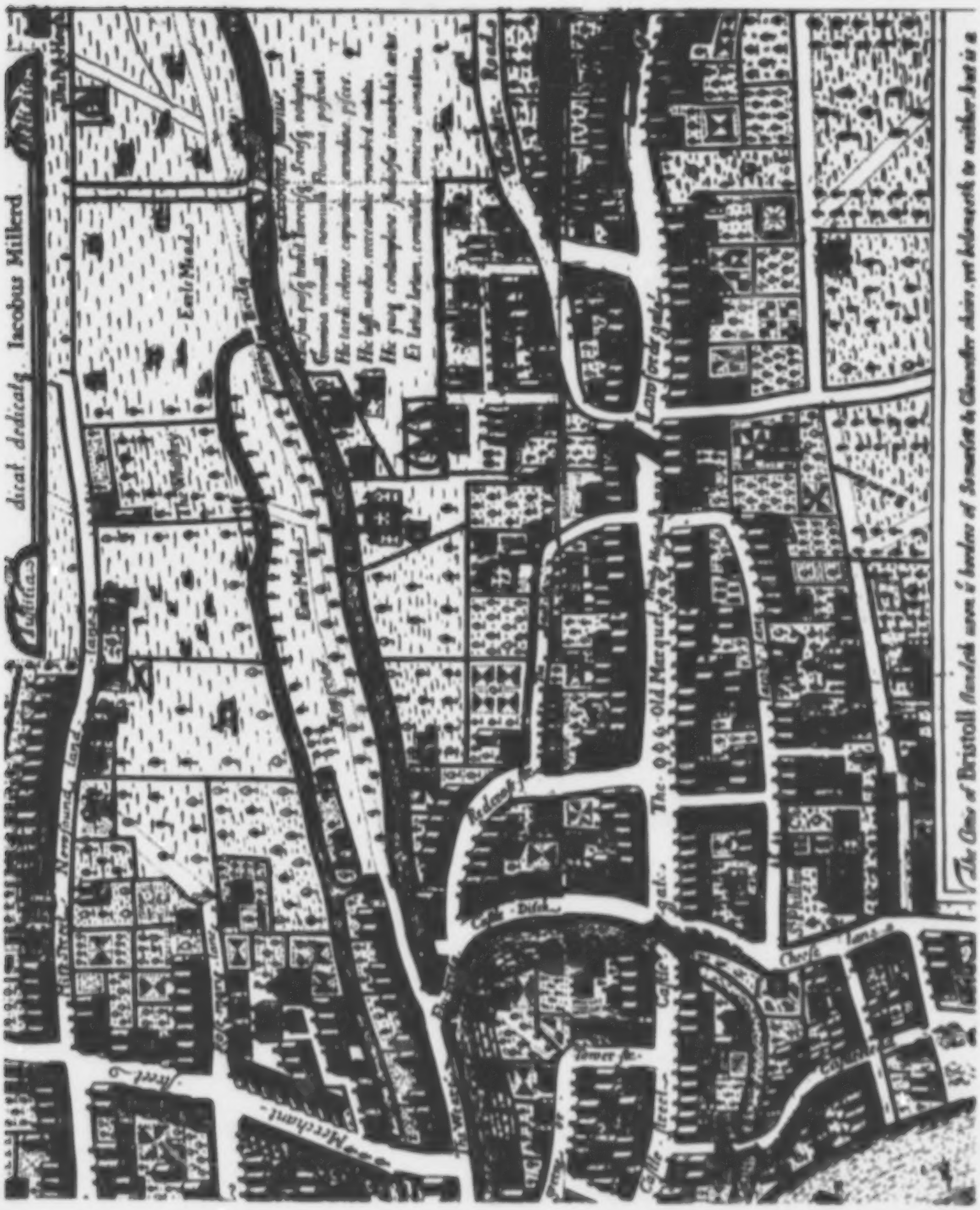
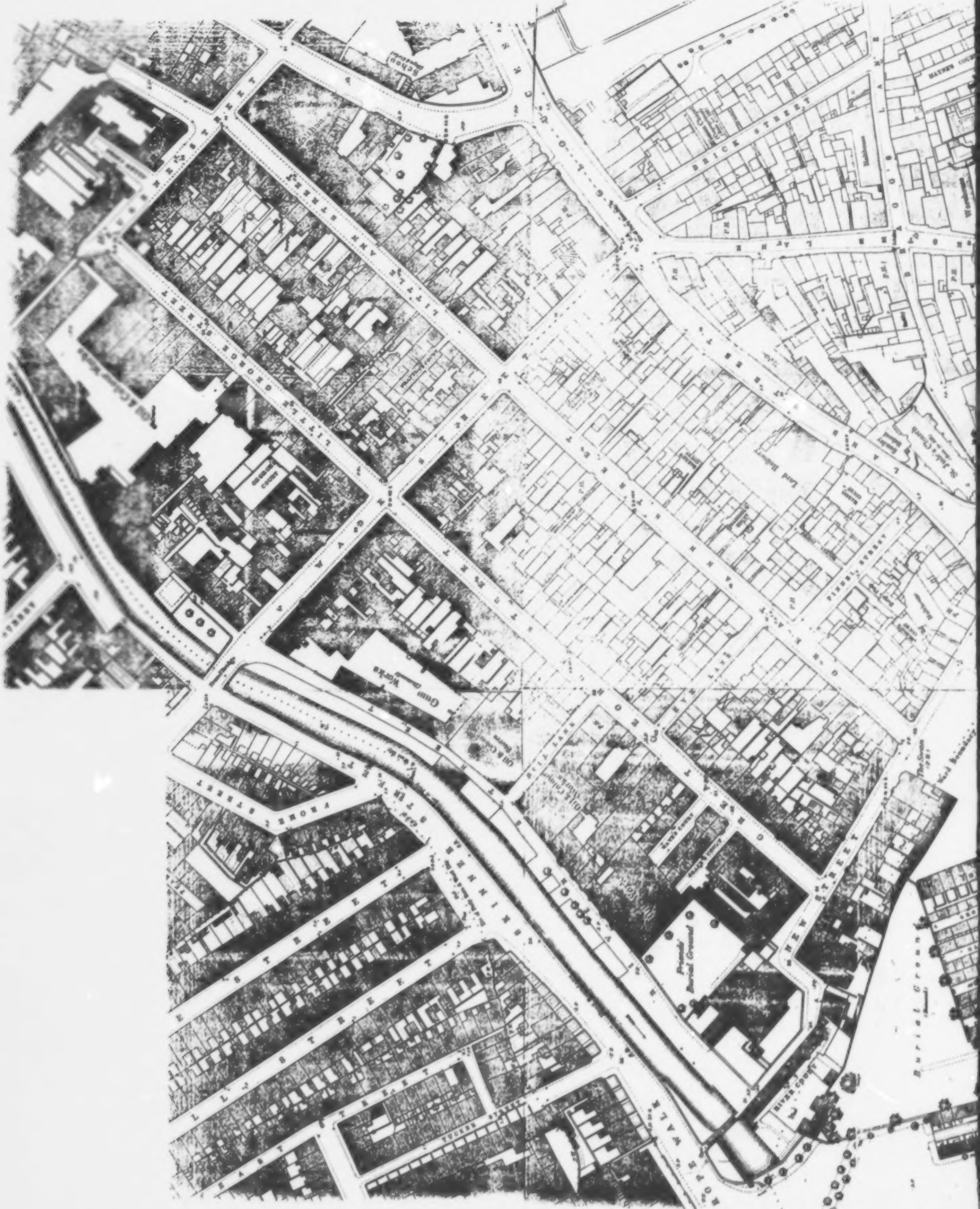

Iacobus Millerd
dicat dedicatq
Earl Mead
Earl Mead
Old Market
Lawfords gate
Redcliff
Castle Ditch
Castle street
Tower st.
Christ lane
Merchant street
Newfound land lane
The Citie of Bristoll standeth uppon ẏ borders of Somersett & Glocester shire, yet belongeth to neither but is a

FIG 174

St Jude's from the OS 10.56 ft to 1 mile plan surveyed 1882-83 and published 1885 (reduced here to 3.17 ft to 1 mile).

1779


BRICK STREET
LITTLE ANN STREET
LITTLE GEORGE STREET
BAYNES COURT
Gas Works
Burial Ground
NEW STREET
TUCKER STREET
EAST STREET
ROPE WALK
RIVER COURT
Burial Ground

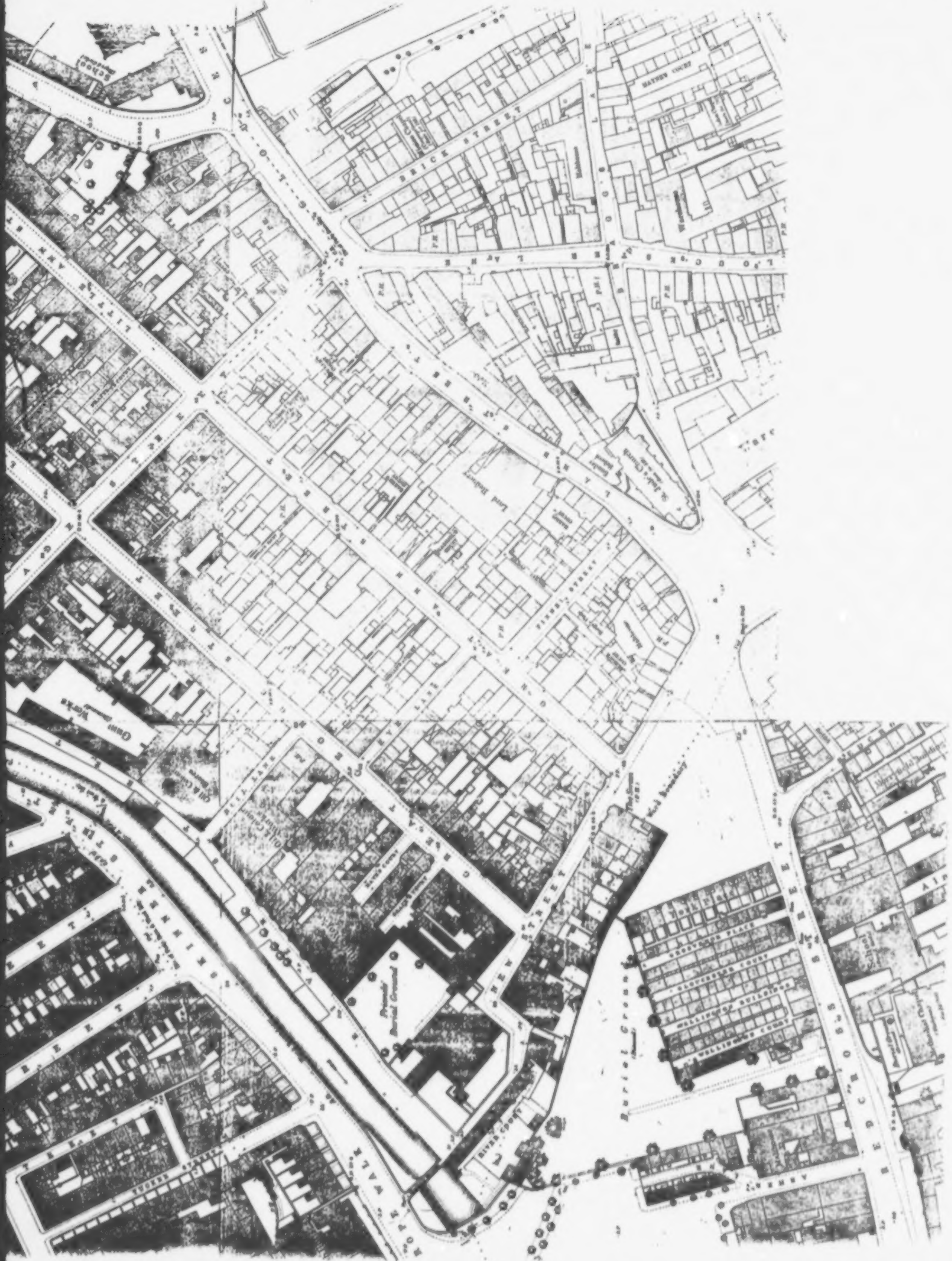

BRICK STREET
HAYTEN COURT
LITTLE
STREET
Gas Works
Friends' Burial Ground
Burial Ground
RIVER COURT
School
P.H.

FIG 175

OS 25 ins to 1 mile plan of 1903, reduced here to 16-1/8 ins to 1 mile, showing St Jude's area centre right.

1781

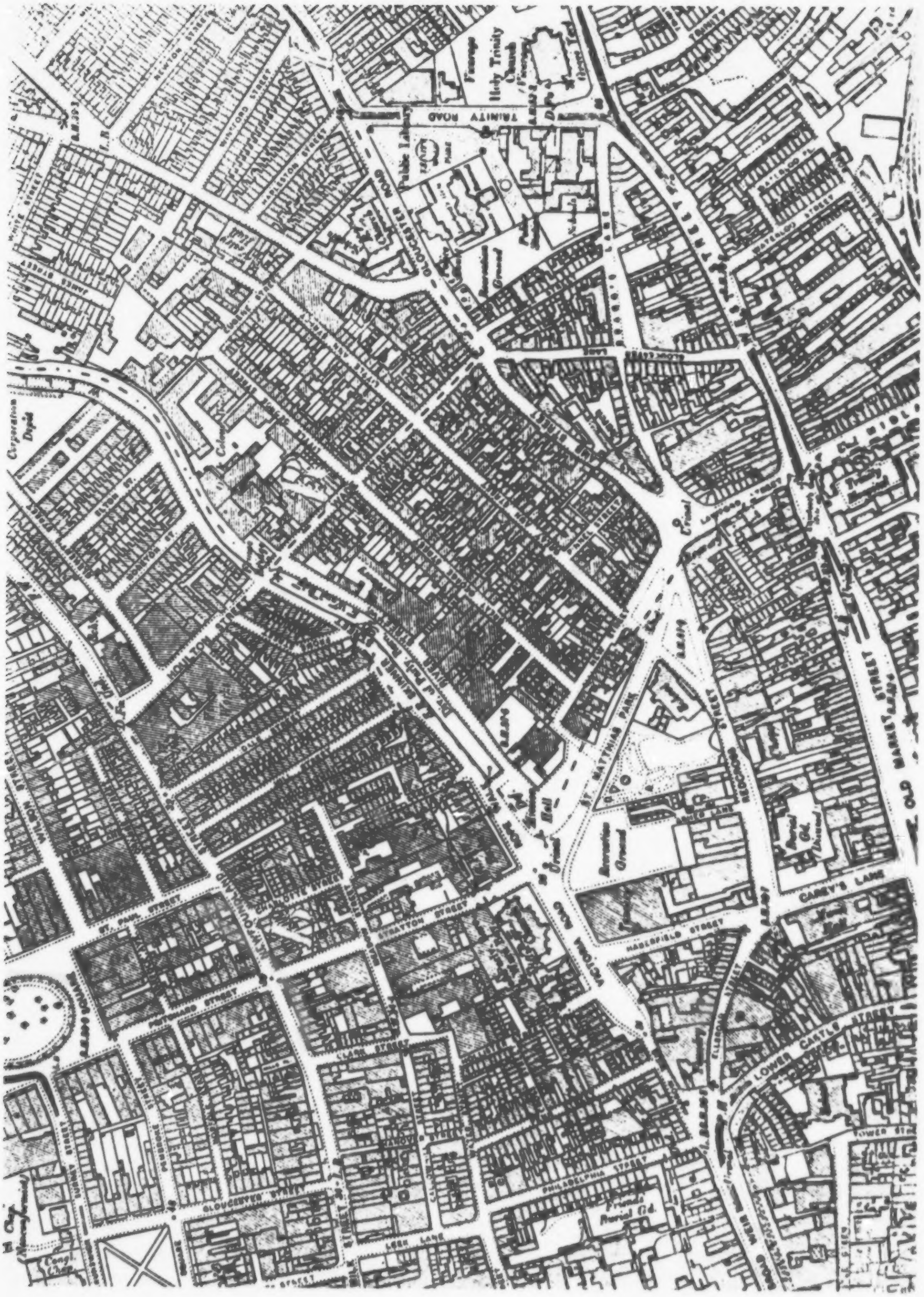

TRINITY ROAD
Holy Trinity Church
Parsonage
Corporation Depôt
ST. MATTHIAS PARK
CAREY'S LANE
OLD MARKET STREET
LOWER CASTLE STREET
STRATTON STREET
ST. PAUL STREET
PHILADELPHIA STREET
GLOUCESTER STREET
CLARK STREET
Burial Ground
Friends Burial Ground

FIG 176

The St Jude's area 1952, from OS 25 ins to 1 mile plan of that year (reduced here to 16-1/8 ins to 1 mile).

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Crown copyright reserved

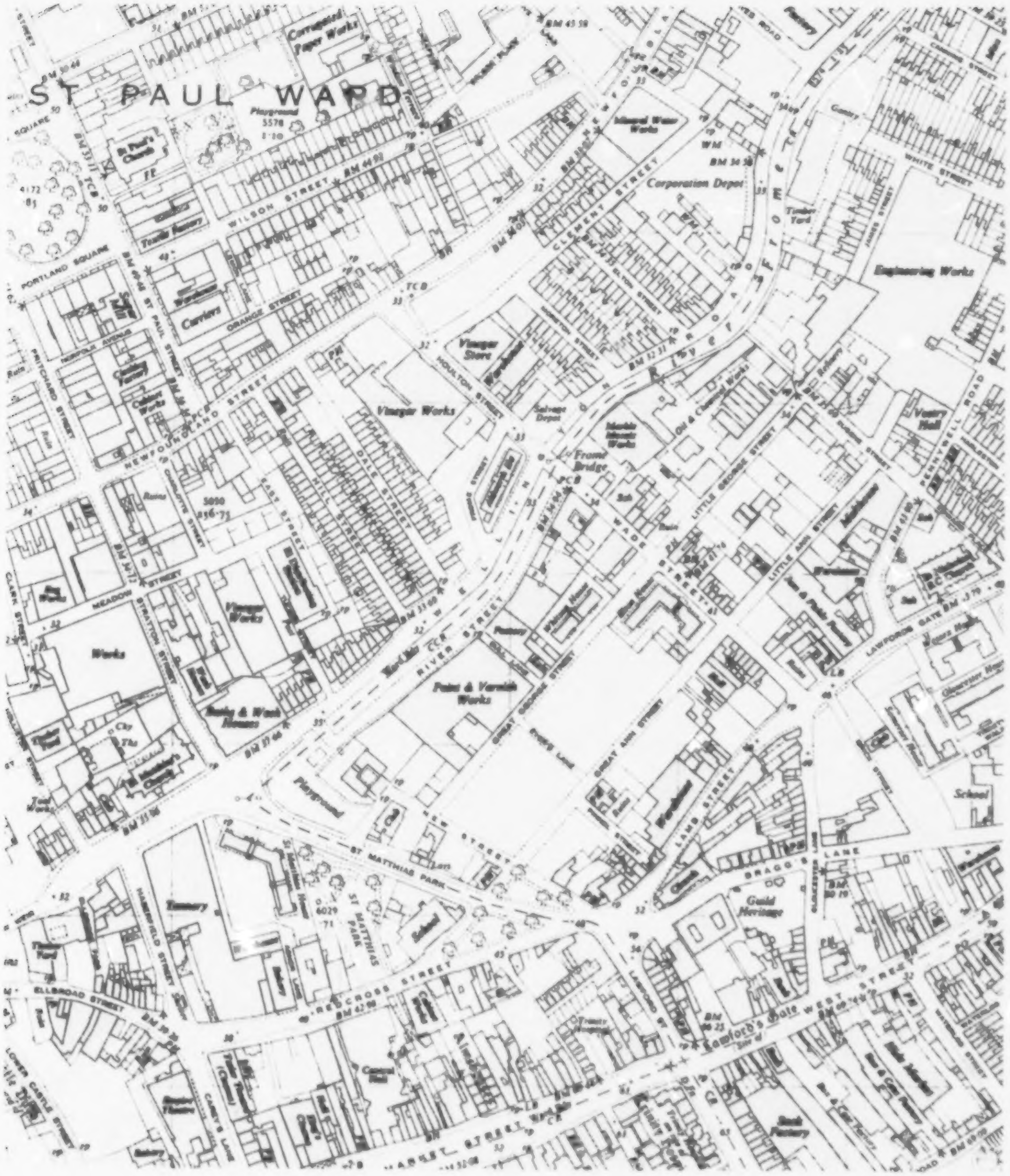
ST PAUL WARD
Corrugated Paper Works
Playground
St Paul's Church
Textile Factory
WILSON STREET
PORTLAND SQUARE
ORANGE STREET
Carriers
NEWFOUNDLAND STREET
Vinegar Store
Vinegar Works
Salvage Depot
Corporation Depot
CLEMENT STREET
River Frome
Timber Yard
WHITE STREET
Engineering Works
Frome Bridge
Marble Works
Oil & Chemical Works
DALE STREET
EAST STREET
MEADOW STREET
STRATTON STREET
Works
Baths & Wash Houses
RIVER STREET
Paint & Varnish Works
GREAT GEORGE STREET
LITTLE GEORGE STREET
GREAT ANN STREET
LITTLE ANN STREET
LAWFORDS GATE
Vestry Hall
School
Playground
NEW STREET
ST MATTHIAS PARK
LAMB STREET
BRAGG'S LANE
Guild Heritage
Tannery
REDCROSS STREET
ELLBROAD STREET
Central Hall
WEST STREET
Lawford's Gate
Boot Factory
MARKET STREET

FIG 177

Sketch of Pinnel St in 1907 from Pointz Pool, with Gt Ann St in the background (Stone 1909: 259 lower illus.).

1785

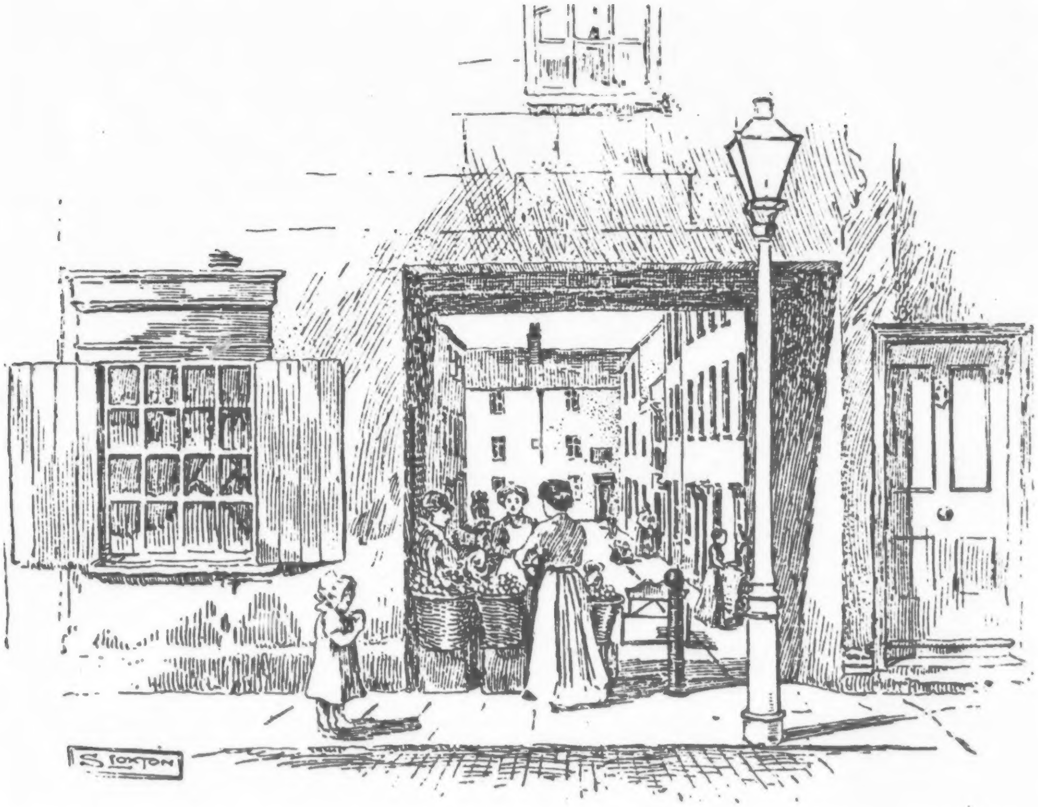

FIG 178

The St Jude's area 1963, from OS 50 ins to 1 mile plan of that year (reduced here to 27¼ ins to 1 mile).

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Crown copyright reserved

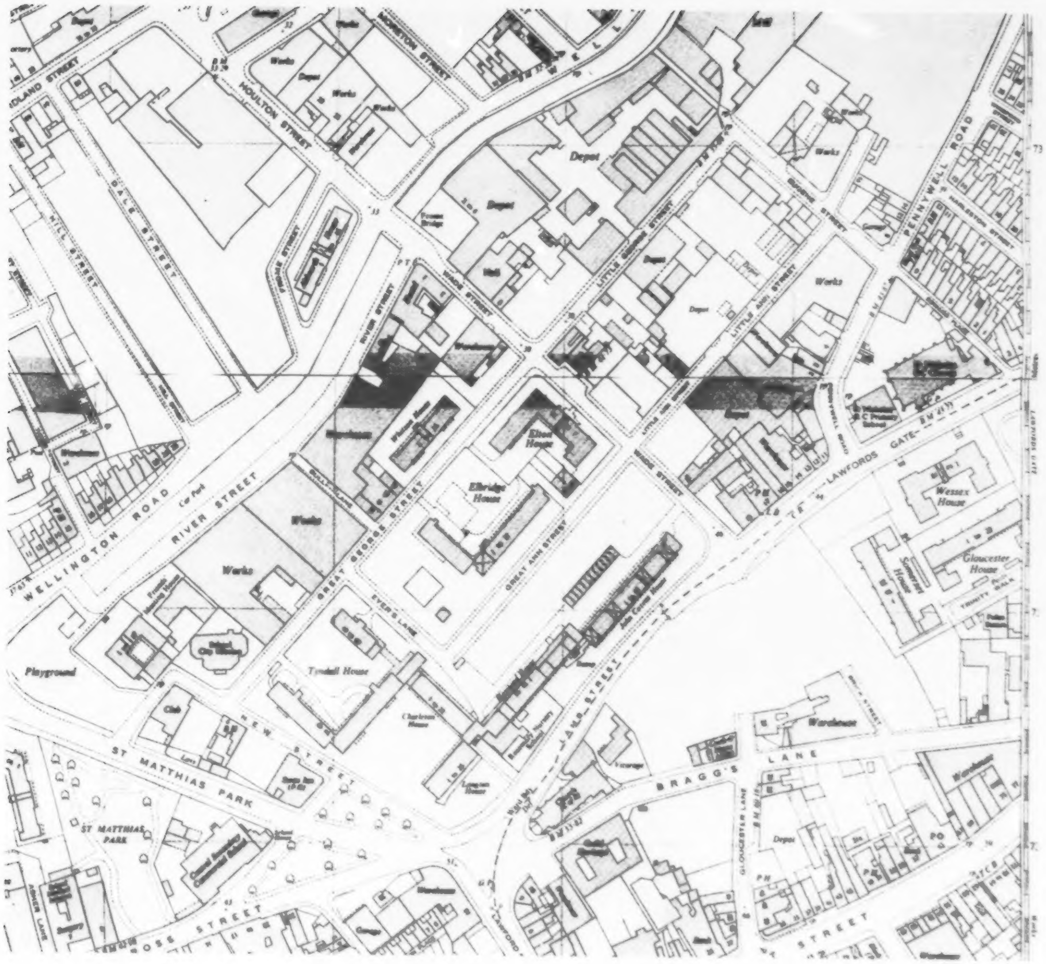

MIDLAND STREET
HOULTON STREET
MOXTON STREET
DALE STREET
HILL STREET
PHOENIX STREET
RIVER STREET
WADE STREET
WELLINGTON ROAD
Car Park
Works
Depot
Warehouse
LITTLE GEORGE STREET
LITTLE ANN STREET
PENNYWELL ROAD
HARLESTON STREET
PENNYWELL ROAD
R C Primary School
LAWFORDS GATE
Wessex House
Gloucester House
Somerset House
TRINITY WALK
Eltont House
Elbridge House
GREAT GEORGE STREET
GREAT ANN STREET
Ann Cowen House
EVER'S LANE
Tyndall House
Charlton House
Langton House
Playground
Club
NEW STREET
ST MATTHIAS PARK
ST MATTHIAS PARK
ROSS STREET
ASHER LANE
JAMES STREET
Vicarage
BRAGG'S LANE
GLOUCESTER LANE
Depot
P H
P O
STREET
73

FIG 179

Eyer's Lane (earlier Ayres Lane and in the C18 Steer's Lane), St Jude's, Bristol, 1969, looking east. Urban development has entirely opened out this lane, only the lamp-post (centre rt) remaining from pre-clearance times.

FIG 180

Bull Lane (called Tanners Lane in the C18), St Jude's, Bristol, 1969, looking NE. This lane has also been opened out by clearance in recent years; the older cobbled surface appears through the later tar covering.

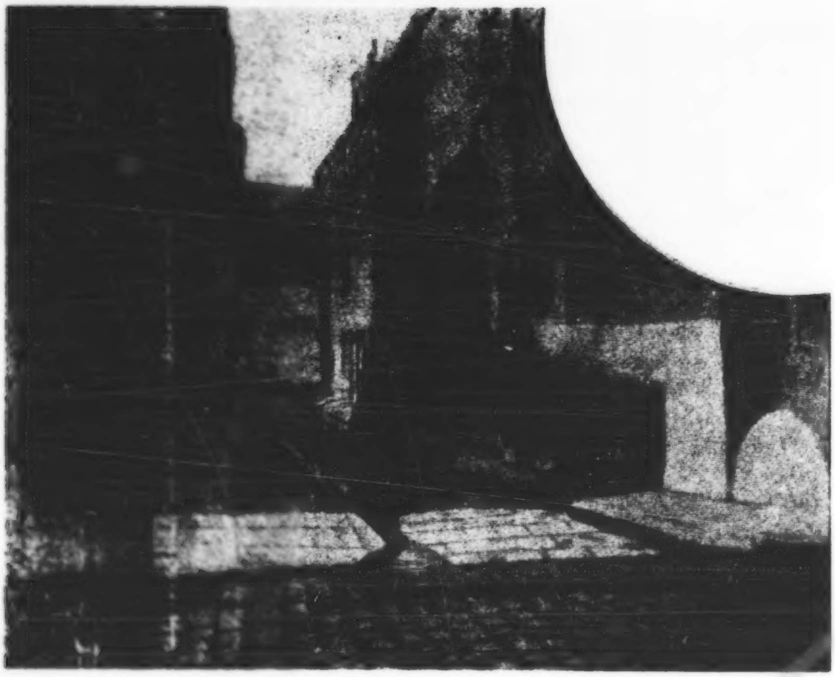
FIG 181

Bull Lane, St Jude's, looking north from junction of Eyer's Lane and Gt George St. Buildings at corner of Bull Lane and Gt George St (centre) are the only pre-clearance premises still (1969) standing on Gt George St: they are numbered left to right 39 to 45, the central brick warehouse being number 41-43. The flats beyond these buildings is Whitson House, the earliest piece of urban renewal in St Jude's. FIG 208 showing Gt George St prior to the clearing of all the foreground here was taken looking NE from a spot in the middle of Gt George St on the extreme right of this picture.

FIG 182

Copy of photograph of Grace's Ct, Gt George St, St Jude's, looking from Gt George St and probably taken late in 1902. The cobbled street and flagged pavement are visible (cf FIGS 205-06). Grace's Ct (and its twin Maye's Ct directly NE) lay off Gt George St near its SW end (FIG 174) and appears to have been the Lancashire Ct on Roque's plan of 1742 (FIG 169); it is shown as Grace's Ct by Ashmead in 1828 (FIG 168) but it and Maye's Ct were demolished and the area taken over by the Paint and Varnish Works originally to the NE between 1903 (FIG 175) and 1952 (FIG 176) (Anonymous 1903: 450).

1791

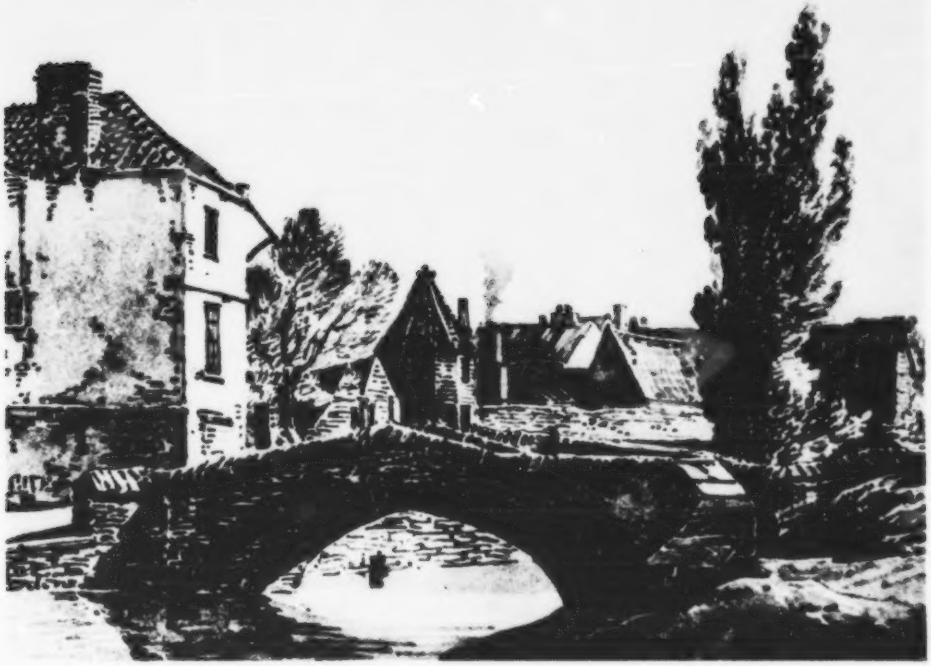


FIGS 183-184

Two pen and ink and watercolour drawings by H. O'Neill both dated 1821, and catalogued in the Braikenridge Collection in the City Museum and Art Gallery, Bristol, as respectively "Traitors Bridge at the end of the Rope Walk rebuilt with improvements 1798" and "Frome Bridge the first bridge above Traitors Bridge at Earls Mead" (Braikenridge catalogue numbers M 2908 and 2909).

The actual identifications of the two bridges shown are extremely difficult to determine, but as is discussed in the text (pp722-3, also p. 701 n.89), it appears that FIG 183 is in fact a view, looking south of Quaker's Bridge, a footbridge across the Frome linking River St and River Ct (off New St) with the Rope Walk and sometimes confusingly called last century Traitor's Bridge (see FIG 174, where it is correctly named, though spelt Quakers' Bridge); while FIG 184 is a view of Frome, earlier Traitor's, Bridge linking Wade and Hulton Sts across the Frome and upstream a few hundred yards from Quaker's Bridge - the view here is towards the NE, the site of the future Municipal Lodging House, later the Salvation Army's hostel Redwood House (FIGS 187 and 189) being on the extreme right here (City Art Gallery, Bristol).

1793



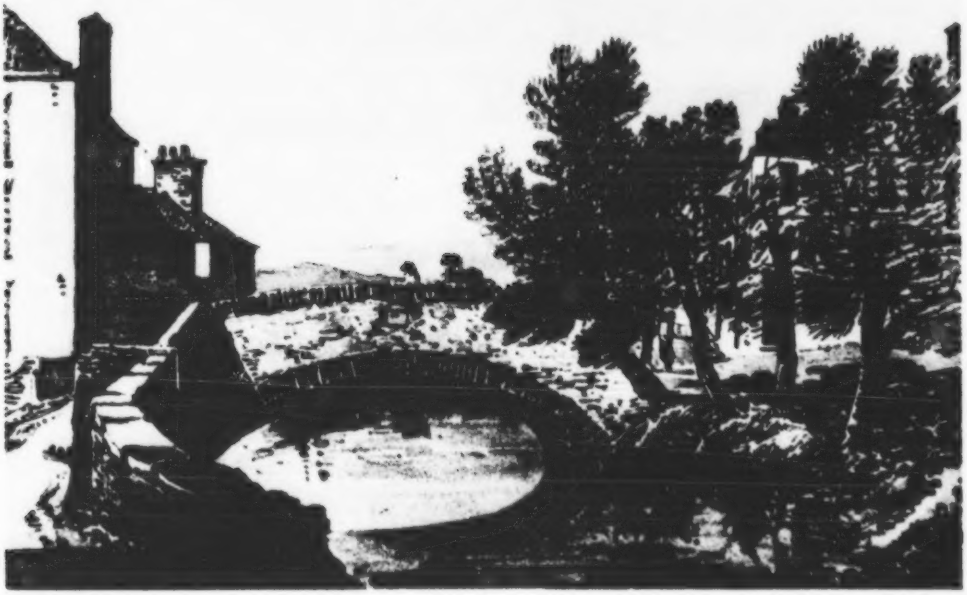


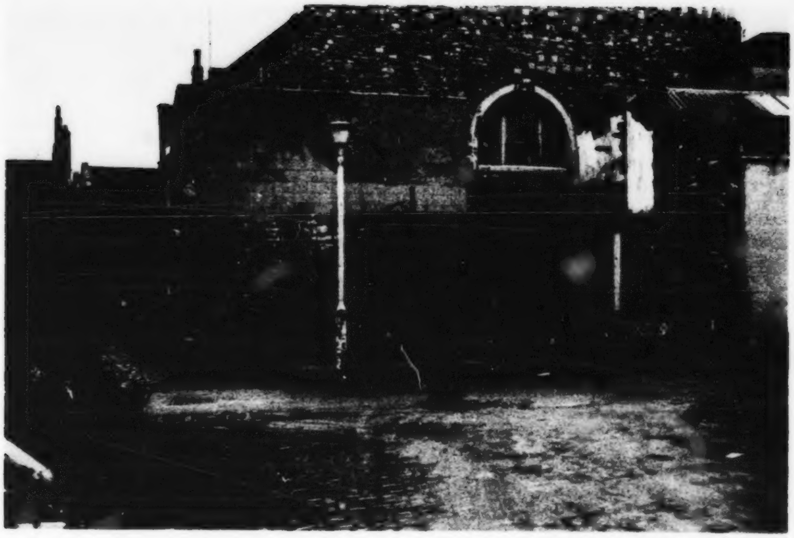
FIG 185

Remains of the "Wool Pack" tavern on Eugene St, St Jude's, 1969, opposite junction of Little Ann St with Eugene St, looking NE. The cul-de-sac running off Eugene St to the left of the photograph has apparently never had a name; the house on it centre distance (see FIG 186) being 1a Eugene St. Originally this lane may have been to give access to the now built-over Dolman's Yard graveyard shown on Ashmead's 1828 plan (FIG 168), the site of which lies left of the photograph. The large stone building in the background with a semi-circular window is the Vestry Hall (cf FIGS 186 and 191) built 1880 on the site of the St Philip's Workhouse on Pennywell Rd (beyond photograph to right). Note the panel of diamond-shaped decorations - red and black - beneath the boarded-up windows of the "Wool Pack"; note also the cobbled road and pavement surfaces.

FIG 186

Number 1a Eugene St, St Jude's, 1969. Note mildly-pretentious door- and window-lintels and door capitals. The stone building in the background is again Vestry Hall (cf FIG 186 and 192).

1795



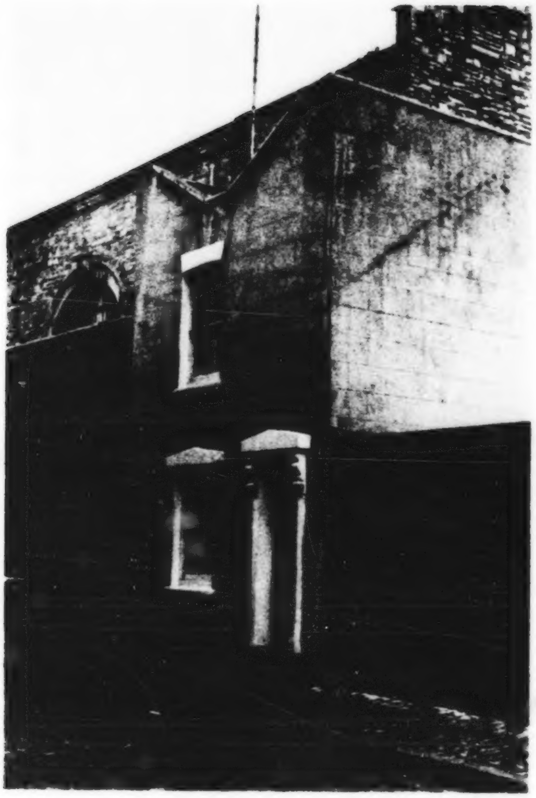


FIG 187

Illustration dated 1905 of the Municipal Lodging-House built that year at the corner of Wade (left) and River (rt) Sts, St Jude's and now the Salvation Army hostel Redwood House (see FIG 188). View looking south. FIGS 209-12 show the inside of the Lodging House in 1905 (Stone 1909: 105 lower illus).

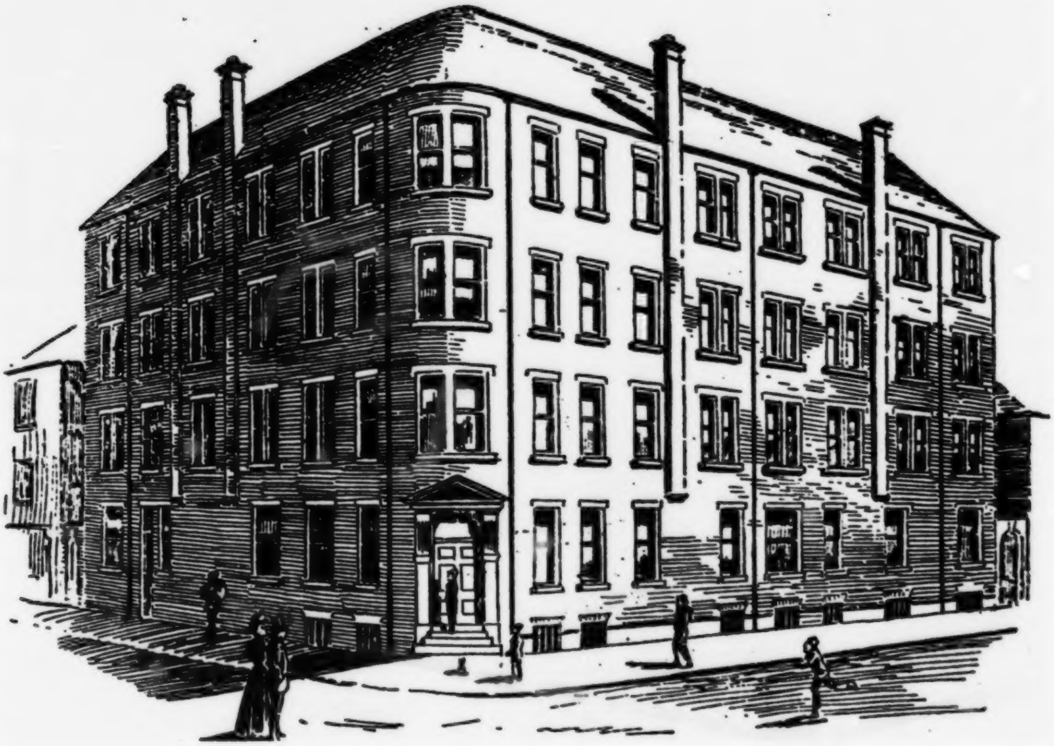


FIG 188

Redwood House, the Salvation Army hostel at the junction of Wade and River Sts, St Jude's, built by Bristol Corporation in 1905 (see FIG 187) as a model lodging-house for an area notorious last century for its common lodging-houses. View looking south, 1969. Note the different window lay-out on right of entrance in this illustration compared to the lay-out in the preceding illustration, suggesting that the 1905 illustrations in Stone (FIGS 187, 209-12) may have been made before the building was constructed. The Frome runs from left to right between the railings at left and the wall beyond; Wade St-Houlton St (running left to rt centre) crosses the Frome here at what was known in the C18 as Traitor's Bridge and after reconstruction in 1798 as Frome Bridge (cf FIG 184). From this point on until it enters the Floating Harbour the Frome is culverted.

FIG 189

View looking SW along little George St, St Jude's towards Wade St in the distance (on line of shop with "Spear's" written on it - cf FIG 201), showing the desolation in the wake of urban clearance of the area. Photograoh taken 1969.

1799

FIG 190

School at corner of New and River Sts, St Jude's, Bristol, converted from or built on site of the Friends' Poorhouse, a foundation dating from the end of the C17. The date of this illustration is not given, but must be ca. 1930; the property was converted into the present New St Flats (cf FIGS 174, 176, 178) apparently shortly after this date (Anonymous n.d.(26): 8-9).

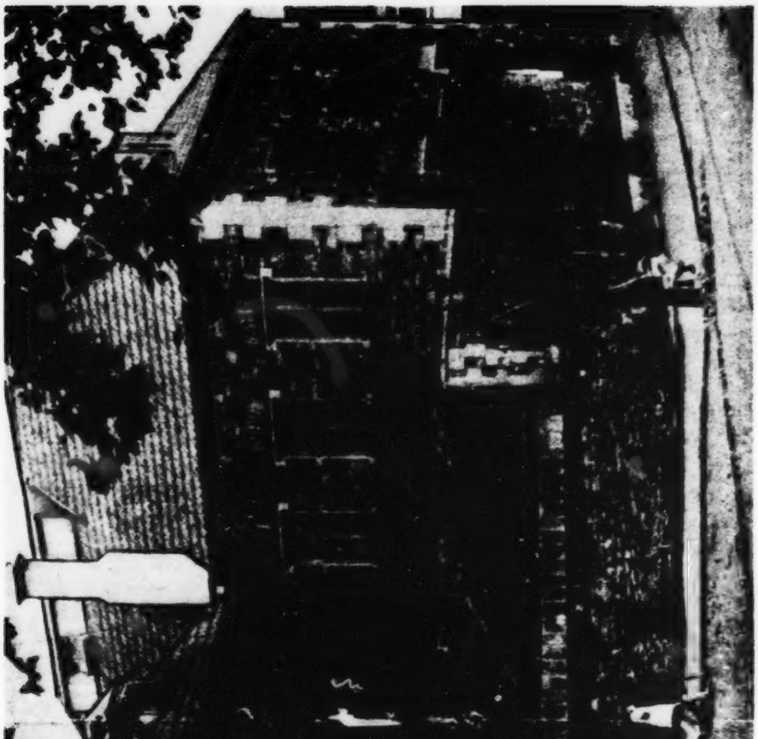
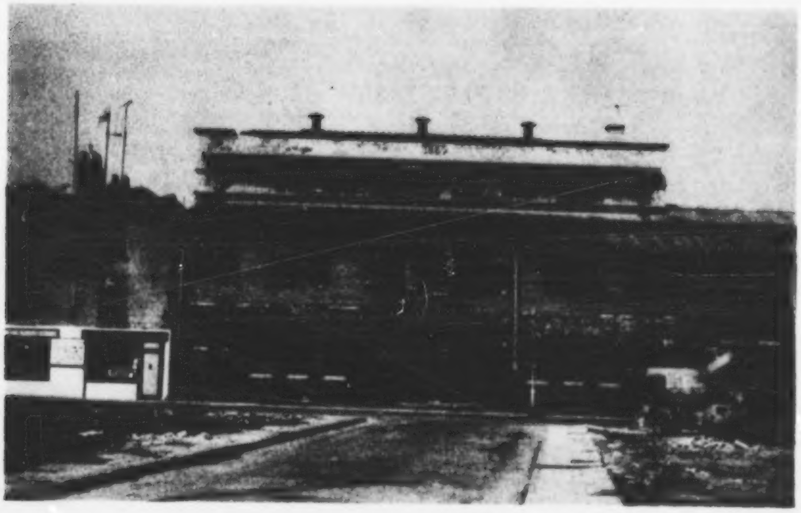


FIG 191

Vestry Hall, Pennywell Rd, St Jude's (cf FIGS 185-86) built 1880 on the site of St Philip's Workhouse which in turn had been erected in the 1730s. Despite its name, Vestry Hall laterly served as a cinema. View looking NW from Harleston St in 1969; slum-clearance in progress in surrounding area.

FIG 192

Bristol City Mission "kitchen" service being held in one of the St Jude's area lodging-houses, probably in 1920s. Photograph taken from Edwards 1927, where the author apologizes for the men being dressed in their "Sunday best" clothes, donned in anticipation of being photographed.



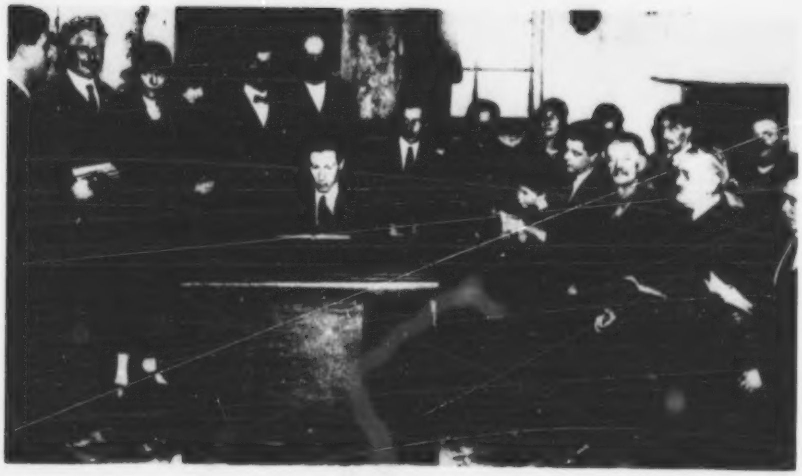


FIG 193

Three photographs of the St Jude's area, probably in the 1920s. Top: one of the two Gt Ann St mission-halls of the Bristol City Mission; Centre and Bottom: two unidentified scenes of courtyards in the St Jude's area - the bottom view may be Allen Ct (earlier Dolman Ct) off Eugene St (see FIG 174), an area now covered by industrial buildings (Edwards 1927).

FIG 194

The "Swan" tavern, New St, St Jude's, 1969. Although the present appearance is fin-de-siecle this public house is recorded in 1787. This view looks north; the main entrance is now on St Mathias Park, the road coming in from the left of the photograph and only built at the end of the C19 to provide better access from central Bristol to Stapleton Rd and Lawrence Hill. New St lies behind the "Swan", and is visible on the extreme right.

1805

Some of our Youthful Clientele

Two Examples of our "Parishes"

FIG 195

The "Volunteer" tavern 6 New St, St Jude's, 1969, photograph taken looking south, Gt George St in foreground. As a tavern the "Volunteer" was established only in the 1850s, but as the only pre-clearance building now standing on New St it is probably typical of the street fronts of this part 100 and more years ago (cf FIG 205). The "Volunteer" is in fact a cider-house, with spartan scrubbed-board interior and iron stove in the middle of the bar. Notices in the bar warn that draught cider will not be served after 7 p.m. except to known patrons; known patrons comprises 10-till-2 6-till-10 elderly regulars probably from Redwood House, the nearby Salvation Hostel (FIG 188)

FIG 196

The "Sportsman's Arms" tavern (right) and the shell of the derelict "Ship" tavern immediately adjacent, respectively number 20 and 18, Wade St, St Jude's, 1969. Photograph taken from Gt George St looking east; Little George St, a continuation of Gt George St, runs off at left. The "Ship" was of C18 foundation while the "Sportsman's Arms" dates only from the end of the C19 and probably built or at least heavily reconstructed at that time, for it is set back from the street as though conceived as part of a piecemeal road-widening plan, and the green-glazed tile front probably dates to this period. Note the capitals on the door frame and window-edges on the "Ship". In the far background right is the "Swan with Two Necks" (see FIG 197).

1807

FIG 197

The "swan with Two Necks" tavern, 12 Little Ann St, St Jude's, 1969, photograph looking north. This tavern is recorded (as the "Swan") in the 1790s; its landlady has a story that from here coaches left at one time for London, a story which cannot be true for this tavern but is recorded by Latimer (193: 269) for the "Lamb" on West St, a few hundred yards south of this area. Swan Ct, a narrow vennel connecting Little Ann and Little George Sts last century, ran on the left (SW) side of the pub; and 1883 account of the St Jude's slum mentioned the Swan Ct area as one where toilets were in the living-rooms of homes.

FIG 198

15 Eugene St, St Jude's, 1969, at corner of Eugene St and Little George St, photograph looking west. Note the heavily-eroded lintel and capitals on the doorway.

1809

FIG 199

46 Wade St, St Jude's, 1969, looking east. Lamb St-Lawford's Gate lies out of the picture immediately to the right.

FIG 200

8 Wade St (foreground) and St Jude's School, latterly a hall (left), St Jude's, 1969, looking north from corner of Gt George and Wade Sts. Frome Bridge railings can just be seen in extreme distance left (left of figure). 8 Wade St, latterly Bassett's newsagents, was in the second half of the C19 and the earlier C20 the "Duke of York" tavern.

1811

FIG 201

17 Wade St, St Jude's premises almost opposite those shown in FIG 200. Gt George St joins Wade St just beyond left of photograph (cf FIG 189). Note the capitals at top of ground-floor level at either end of building. The building on the extreme right is the Salvation Army Hostel, Redwood House (FIG 188) Milsom Ct lay under the brick warehouse centre as did 11 Wade St; the latter property and 1-6 Milsom Ct, all owned by a Rev. Herbert Tanner, were condemned in 1915 as unfit for human habitation.

FIG 202

Remains of Pattern's Ct, off Little Ann St, St Jude's, 1969, looking NW. The width of the entryway into the court can be seen beneath the wheels of the lorry on the left. The court is now used as a tyre dump; the size of the rooms in this court can be judged by the marks in the plaster on the wall on the right at second-storey level.

1813

G. ROBERTSON & CO. LTD
TYRE MERCHANTS
BRISTOL 692844

FIG 203

View looking north from junction of Wade St and Gt and Little Ann Sts, St Jude's. In centre distance are the remains of Pratten's Ct, the room sizes being indicated by the vertical marks in the plaster on the wall (cf FIG 202). Entrance to the court was from Little Ann St, the entry-way being where the lorry (rt) is parked. Extreme left is the "Sportsman's Arms" (FIG 196) on Wade St; extreme right the "Swan with Two Necks" (FIG 197).

FIG 204

Pipe Lane, Temple Meads, Bristol, 1969, looking NE. Pevsner (1958: 429) dates these houses to the late C18; the door-lintels and capitals appear to be similar in style to those noted on several St Jude's premises (e.g. FIGS 186, 196, 198 and 201).

1815

FIGS 205-206

Copies of two photographs of Gt George St, St Jude's, Bristol, probably taken late in 1902 (cf comments below original caption in FIG 205). Fig 205 is a general view of the street, showing the cobbled road surface and flagged pavement and the general type of building in the area, evidently three-storeyed (cf FIG 195). FIG 206 shows a detail of part of the front of one house, again illustrating the cobbled street and flagged pavement and in this case, probably unusually, what appears to be (at right) a bay window (Anonymous 1903: 448 and 450 respectively).

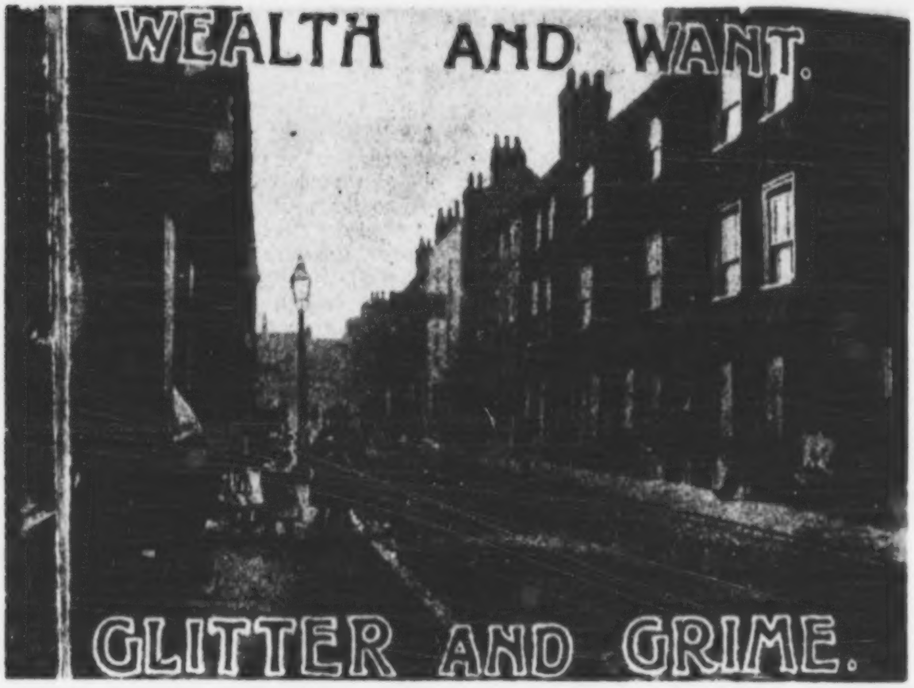

WEALTH AND WANT.
GLITTER AND GRIME.

FIG 207

Movements of the Carey (squares and triangles) and Okely (solid circles) pipemaking businesses at the end of the C18 and in the first quarter of the C19.

The triangles mark the moves of John Carey who is recorded at Castle Green in 1784 with his father Isreal Carey II; and then alone at Castle St 1791-92 (FIGS 213-14); at Old Market St 1794-95; at Redcross St 1797-1801; at Old Market St once more 1805-08 (with another premises at Coal Yard, Bread St, noted 1806-08); at Bread St alone 1809-10; and at Lamb St 1811-15 (relevant pages of 1816 directory missing; no mention 1817 and subsequently). The open triangles in this progression denote the second appearance of Old Market St and Redcross St, which could have been at the same premises as those occupied previously.

The squares denote the moves of John Carey's son Isreal Carey III. He appears in 1809-10 at Coal Yard, Bread St - his father's premises (see above) - but with no trade noted; in 1811 he is listed as a pipemaker on Bread St (again presumably his father's premises, so marked on the map with an open square); in 1812 he is on Gt Ann St; in 1813-14 Pennywell Lane; in 1815 Gt George St and River St (apparently a premises running from one street to the other); in 1823-26 on New St; and in 1827-29 on Stoke's Croft.

The solid circles indicate the moves of successively John Okely II, his widow Martha, and his son William. John is recorded at Lewin's Mead 1791-98; Martha at Lewin's Mead 1800-05; Martha and William together at Under the Bank (present west side of Colston Avenue) 1806-12; William alone at Under the Bank 1813-21; at Redcliff Back with a retail shop on Redcliff Hill 1822; at Redcliff Hill alone 1823 (which may, however, represent an inadvertent omission of the Redcliff Back entry from the directory, hence the use of an open circle in the map). In 1824-26 he is not mentioned, and in 1827 he appears for the last time at St John's Bridge.

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1819

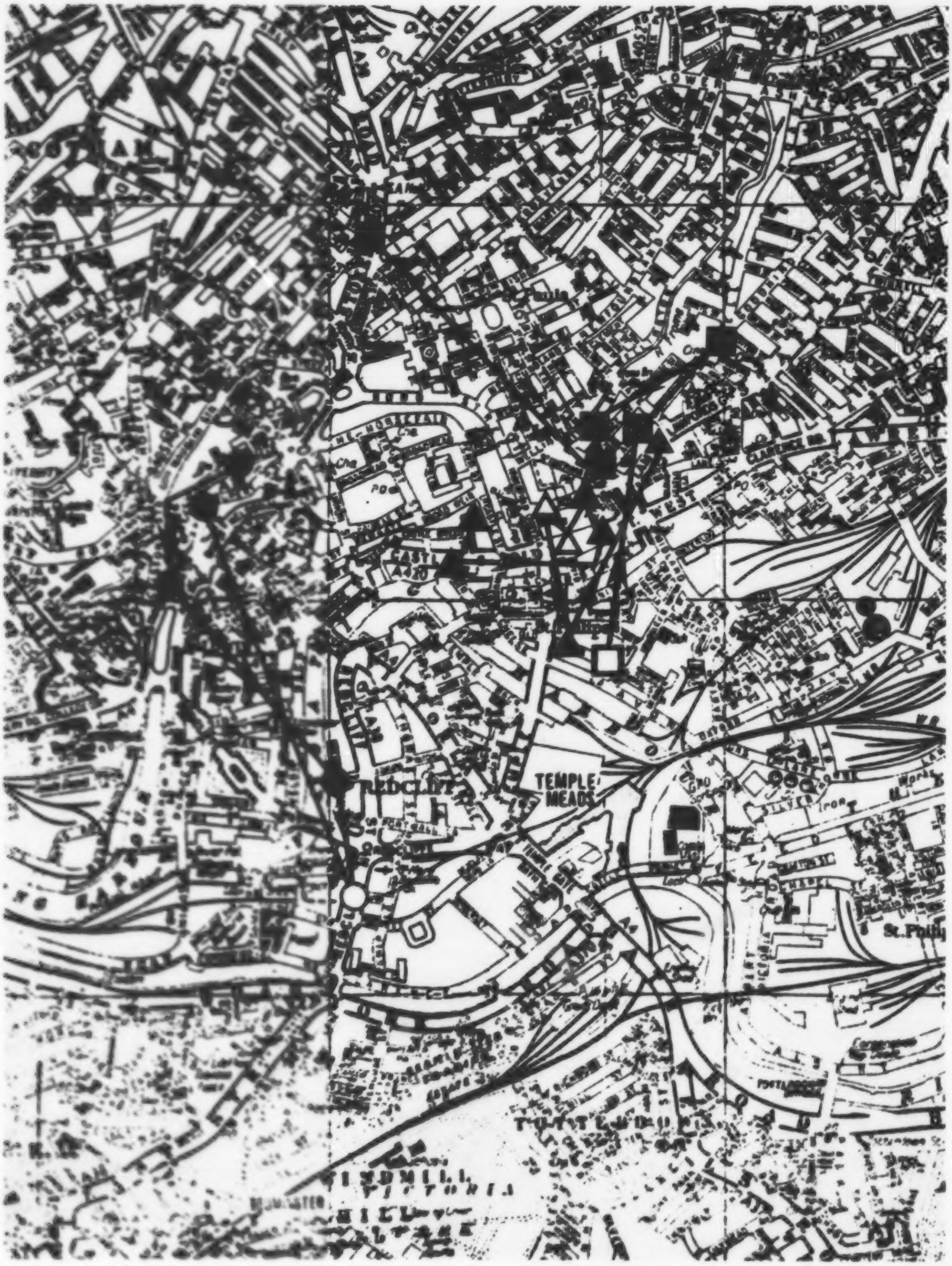
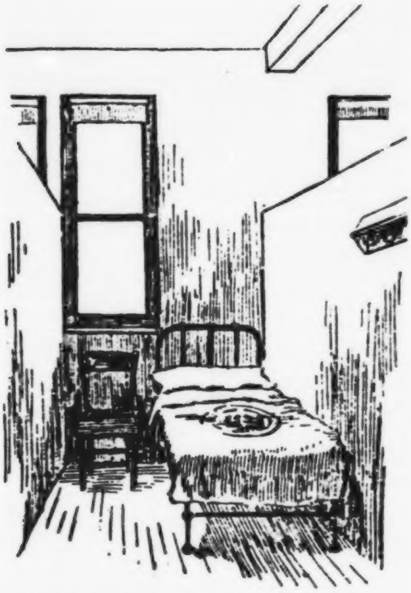

TEMPLE MEADS
REDCLIFF
WINDMILL HILL
VICTORIA
St. Phili
WEST

FIG 208

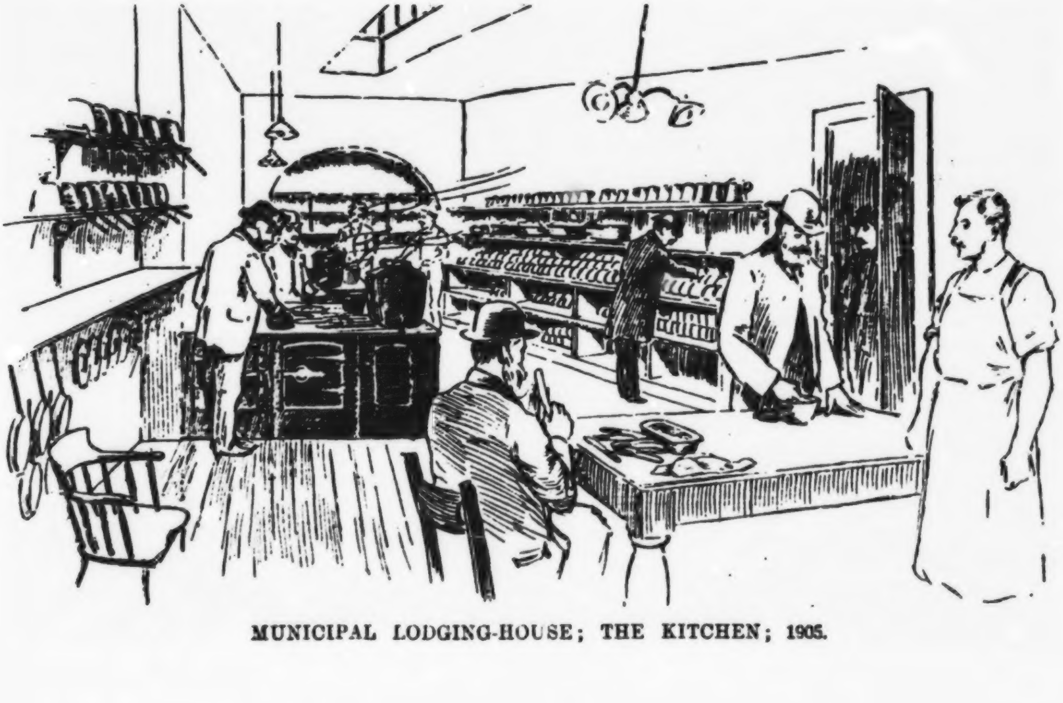
Photograph in the Bristol City Museum's collections showing Gt George St looking NE, with Wade St just visible crossing in the middle distance. The building just in view on the extreme left, set back from the street, is Whitson House (cf FIG 181) the earliest piece of urban renewal in St Jude's. The picture is undated, but internal evidence (see pp723-4) places it between late 1937 and mid-1940 or perhaps late 1939 (City Museum, Bristol).

FIGS 209-212

Four illustrations depicting the inside of the Municipal Lodging-House (now the Salvation Army hostel Redwood House, FIG 188) opened 1905 at the corner of Wade and River Sts, St Jude's (cf also FIG 187). FIG 209 shows bedroom accomodation, FIG 210 the kitchen accomodation - lodgers had to bring their own food (Stone 1909: 106 lower illus and 107 upper illus). (FIG 211 and 212 over).



MUNICIPAL LODGING-HOUSE;
A CUBICLE; 1905.



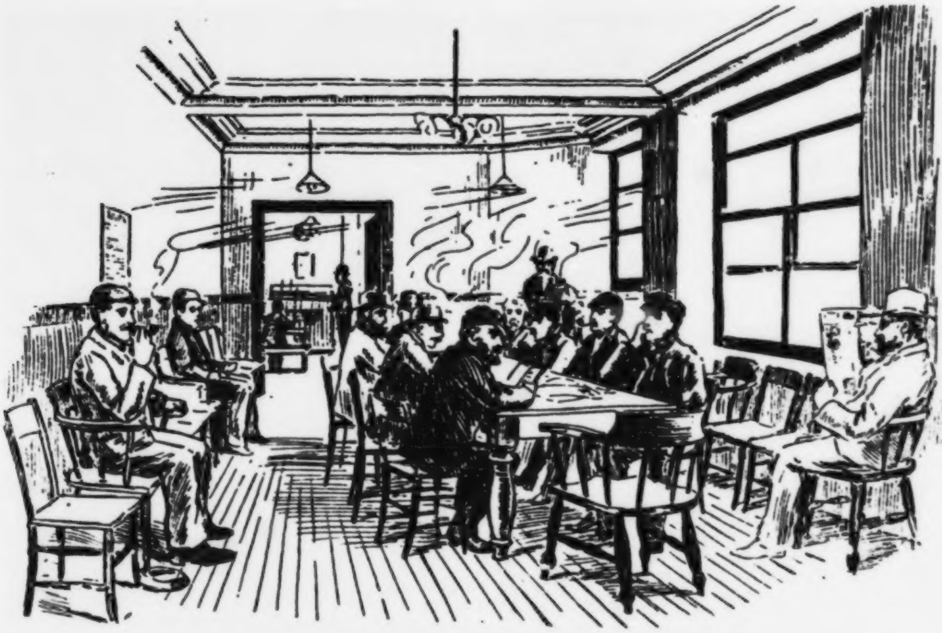
MUNICIPAL LODGING-HOUSE; THE KITCHEN; 1905.

FIG 211

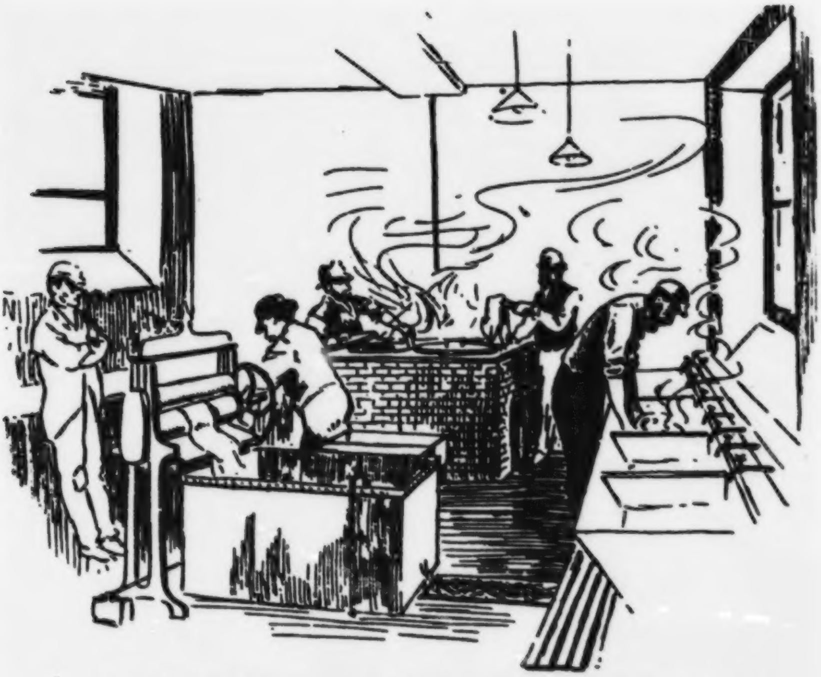
Reading room at the Municipal Lodging-House (Stone 1909: 107 lower illus).

FIG 212

Laundry in the basement of the Municipal Lodging-House (Stone 1909: 106 upper illus).



MUNICIPAL LODGING-HOUSE; 1905.



MUNICIPAL LODGING-HOUSE; THE WASH-HOUSE; 1905.

FIG 213

Etching of 15 (not, as original caption says, 17) Castle Green, Bristol, from Lower Castle St looking west (cf FIG 216) 15 castle Green was occupied by Richard Champion the porcelain manufacturer ca.1771-82 and by pipemakers Isreal Carey II and his son John ca. 1782-87 later (cf FIG 207) (H. Owen 1873: 20).

1827

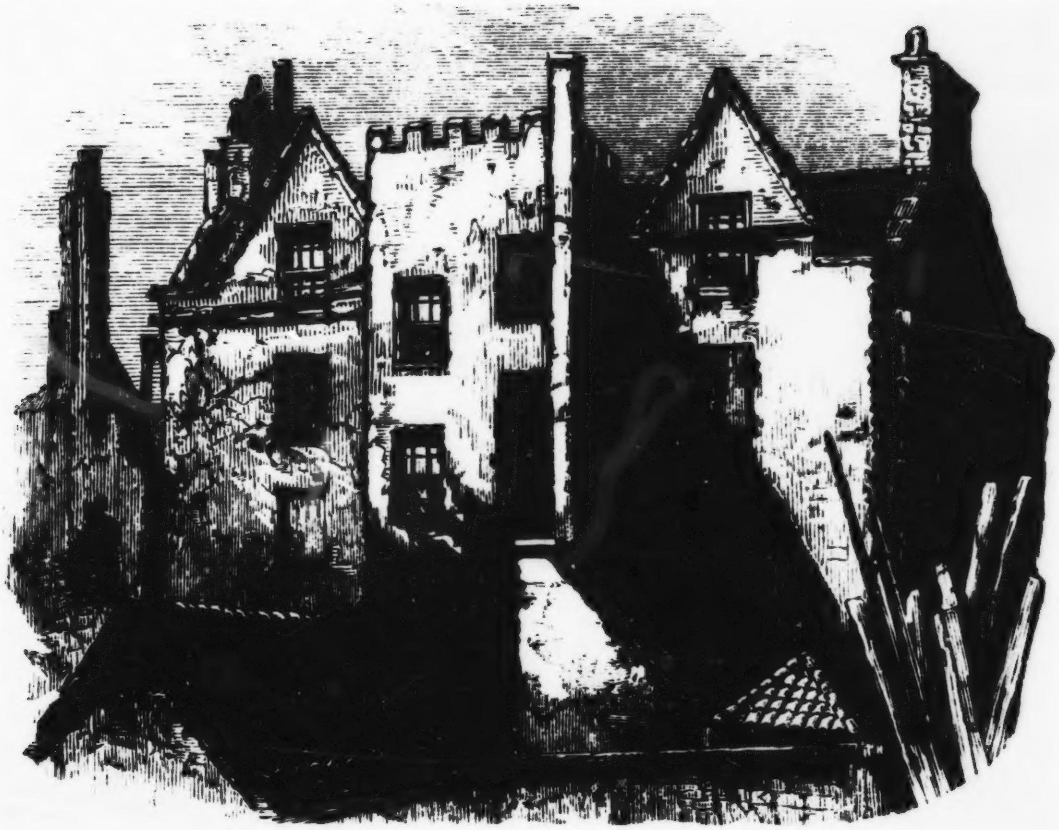
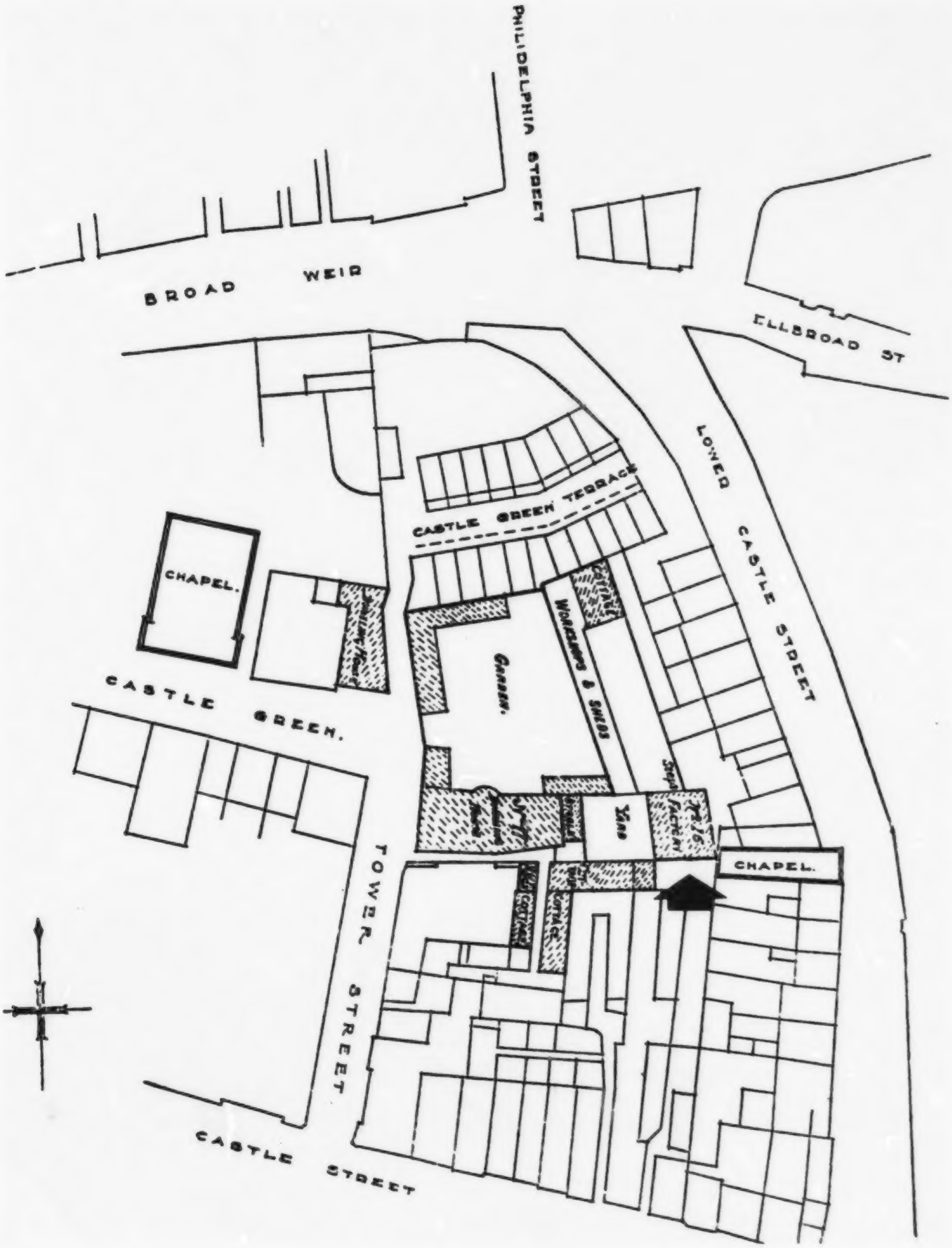


FIG 214

Plan of the Castle Green-Tower St Castle St-Lower Castle St area of Bristol showing (arrowed) 15 Castle Green (cf FIG 213) occupied ca. 1771-82 by Richard Champion the porcelain manufacturer and then by pipemakers Isreal Carey II and his son John ca.1782-87 or later (Pountney 1920: 216). (Subsequently to the drafting of this thesis a pile of clay-pipe wasters attributable to Isreal Carey was discovered at the angle of Broad Weir and Lower Castle St (R.G. Jackson 1972).)

1829


PHILIDELPHIA STREET
BROAD WEIR
ELLBROAD ST
LOWER CASTLE STREET
CASTLE GREEN TERRACE
CHAPEL.
COTTAGE
WORKSHOPS & SHEDS
GARDEN.
CASTLE GREEN.
YARD
FACTORY
CHAPEL.
COTTAGE
COTTAGE
TOWER STREET
CASTLE STREET

FIGS 215-216

The dark-coloured building centre in FIG 215 is 136 York Rd, Temple Meads, Bristol, occupied by pipemaker Thomas John Corcoran for the single year 1904. Photograph taken 1969, looking west. FIG 216 shows (arrowed) the rear of the same premises. Photograph taken 1969, looking north.

1831

FIG 217

Bath St, Bristol, looking SW, 1969. Number 14, where Sarah Ring is noted 1815-1816 as a pipemaker as well as having a "China, Class and Earthenware Warehouse, wholesale, retail and for exportation", is the nearest part of the first light-coloured second- and third-storey fronts in the centre of the picture. The original doorway has been converted into a window of the same form as the others now on the ground floor of this premises, but the doorstep can be seen directly to the left of the rear wheel of the motor-cycle centre. Sarah Ring's kiln still exists in the basement (FIGS 219-20); the property is now owned by Courage Breweries.

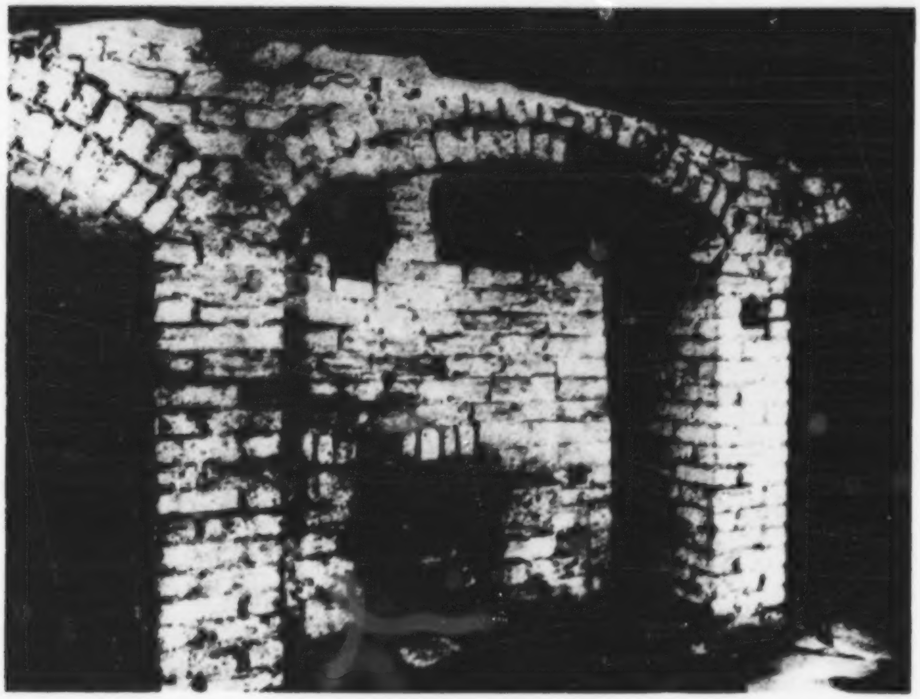
FIG 218

Bath St, Bristol, looking east, 1969. The frontage of the street is probably still substantially unchanged from what it would have been in the early C19; the ground-floor windows right are probably the original form (cf those at 14 Bath St in FIG 217). 14 Bath St lies near the extreme left of the illustration, behind the third-last car parked along the kerb.

FIGS 219-220

Two views of kiln in basement of 14 Bath St, Bristol, where Sarah Ring is listed as a pipemaker for the years 1815-16. Sarah Ring also had a "China, Glass and Earthenware Warehouse, wholesale, retail and for exportation" in this premises, which is now owned by Courage Breweries (Courage (Western) Ltd, Bristol).

1835



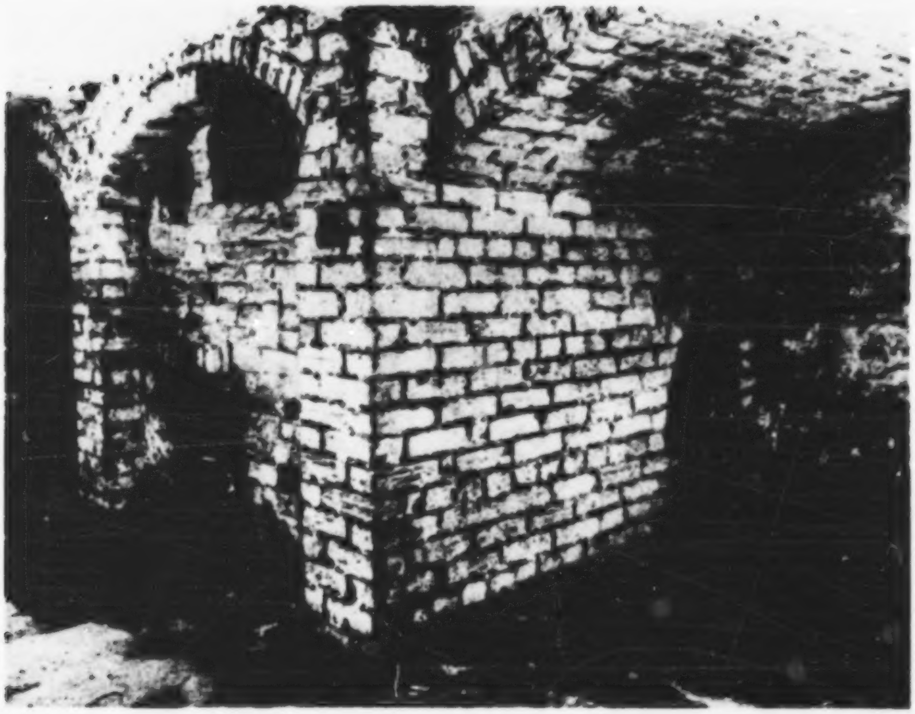


FIG 221

East St, Bedminster, Bristol, 1969, looking east. Charles Tovey is recorded 1889-91 as a pipemaker working at 143 East St and sharing the premises with one Robert Morgan, beer-retailer Present numbering of East St gives Jack Tully's bookmaking premises (centre) as number 141 and Lloyds Bank (right) as 145: the bank was erected in 1913 on the site of numbers 143 and 145, and a local resident remembers a quantity of clay pipes being found when the site was being excavated prior to the foundations of the bank being laid (Lloyds Bank, Bedminster, *in litt*. 5 February 1974). The passageway visible in the centre of the picture, on the extreme right of Tully's premises and against the side of the bank building is the alley known as Norfolk Place. Architecturally the Tully premises, formerly "The Queen's Head" public house, looks as though it preserves its C19 appearance, suggesting number 143 may have looked similar last century.

1837

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Publications available by mail from Printing and Publishing, Supply and Services Canada, Ottawa, Ontario K1A 0S9, Canada, or through your bookseller.

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2 Histoire économique et sociale de Saint-Lin, 1805-1883, et l'importance de la famille Laurier, by Réal Bélanger. 1975. $4.00; $4.80 outside Canada.

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